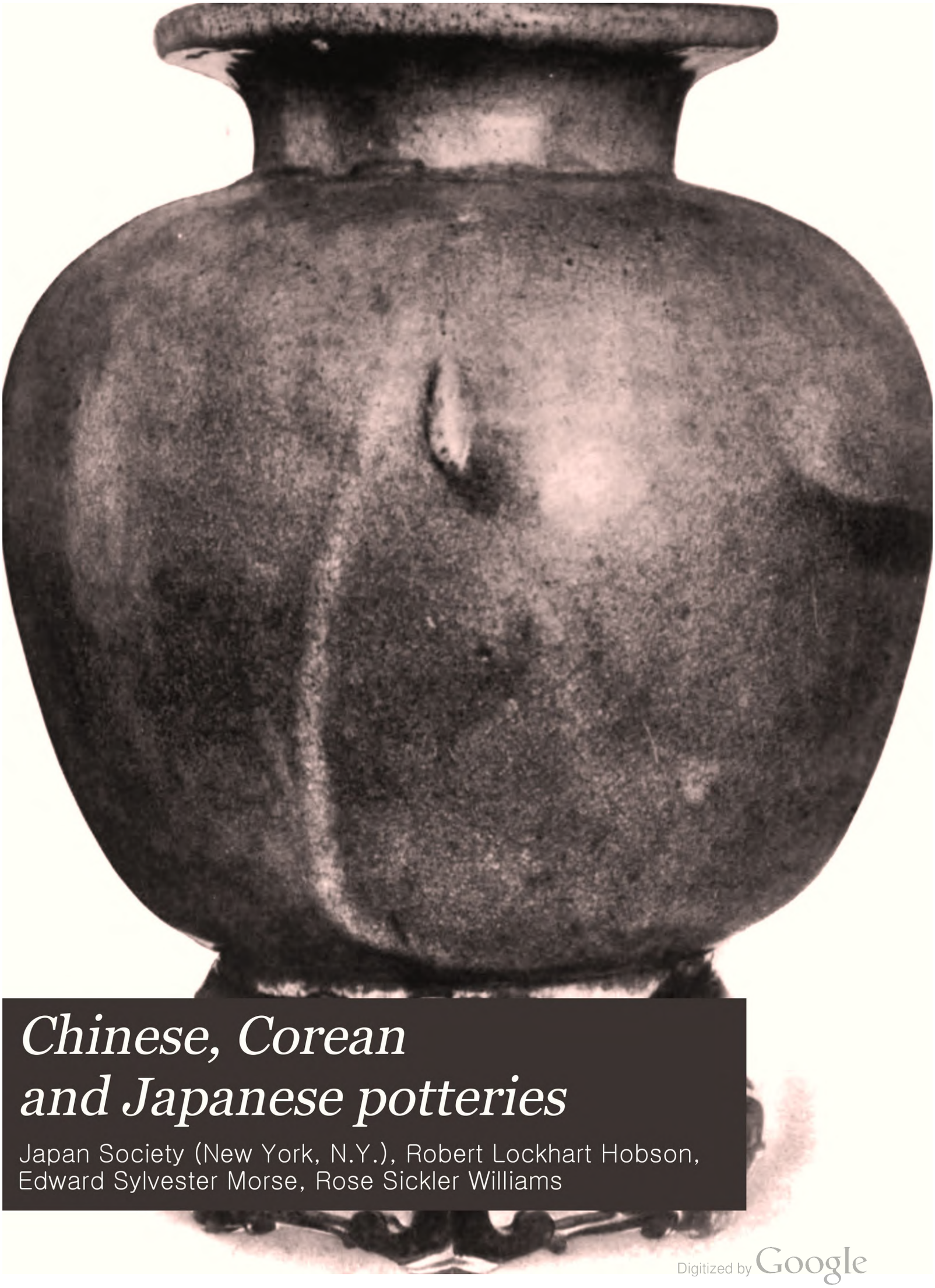

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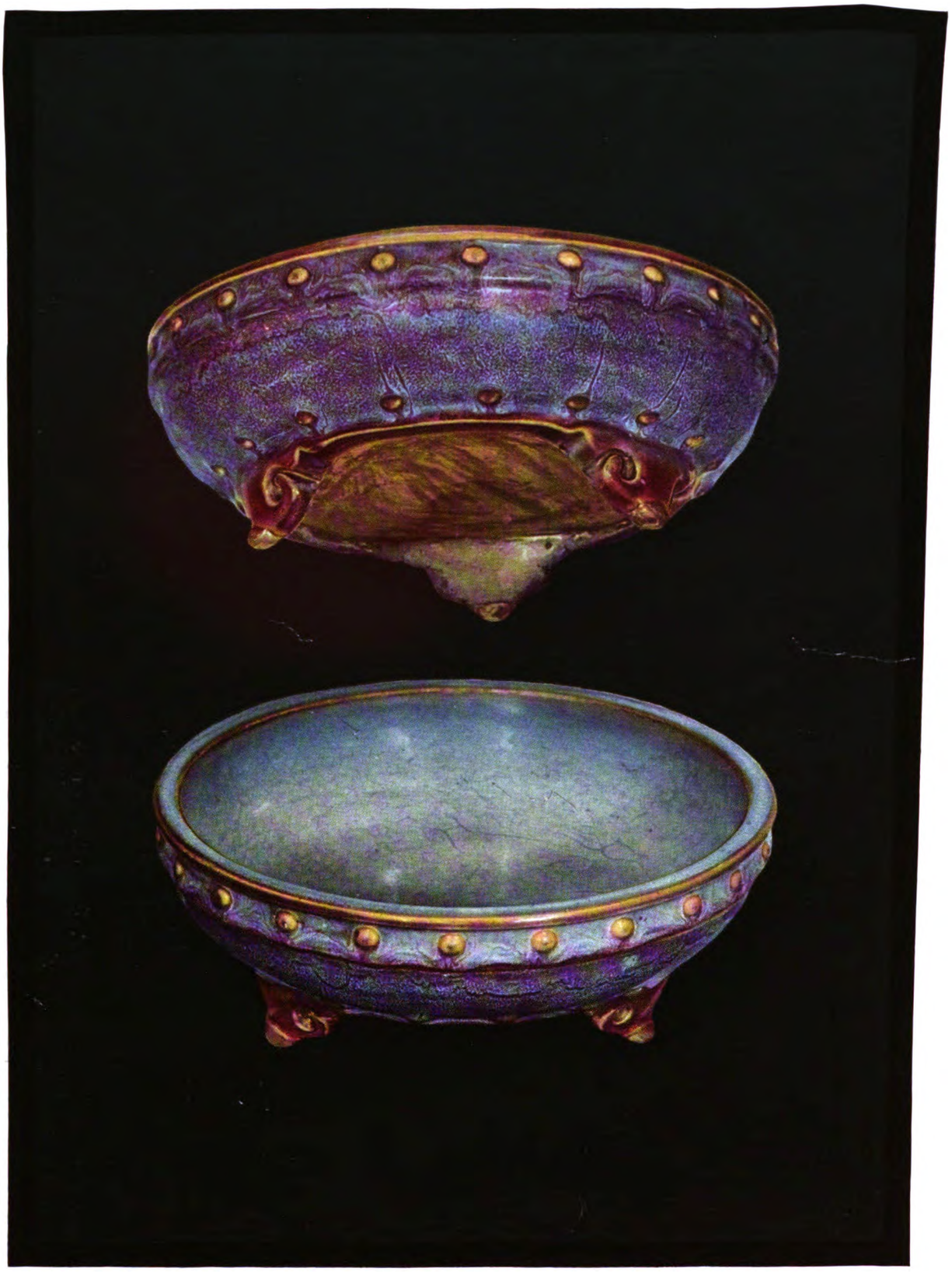

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CHINESE, COREAN AND JAPANESE POTTERIES

DESCRIPTIVE CATALOGUE OF LOAN EXHIBITION
OF SELECTED EXAMPLES

THE CHINESE AND COREAN AUTHENTICATED BY
R. L. HOBSON, B.A.
OF THE BRITISH MUSEUM, LONDON,

AND THE JAPANESE BY
EDWARD S. MORSE, M. A.
OF THE MUSEUM OF FINE ARTS, BOSTON

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WITH ILLUSTRATIONS IN COLOUR AND HALF-TONE, AND WITH
A REPORT ON EARLY CHINESE POTTERIES,
COMPILED FROM ORIGINAL SOURCES BY
ROSE SICKLER WILLIAMS

NEW YORK
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FOREWORD

At the request of the Committee of the Japan Society, when the Society's exhibition of Sung pottery was determined upon, the Asiatic Institute inaugurated investigations in China and Corea, and commissioned Mrs. Rose Sickler Williams, in Peking, to make researches into native and foreign sources and to formulate a report. The object aimed at was to bring together more knowledge of the subject than was contained in any hitherto published consecutive document, to free facts earlier presented from irrelevant material, to add, by researches on the ground, something not previously known to us, and to arrange the whole in a clear form. Chinese books, collections, kiln sites, and shards have been examined, and Chinese and foreign works compared. Of the result, as embodied in the accompanying Report, it may be said that what is true in the existing Chinese and foreign works on the subject of Sung Dynasty pottery has been found out, and a quantity of what is untrue has been detected. Consideration has been given to the true artistic taste and genuine antiquarian instincts of the Chinese connoisseurs, allowance has been made for what is called the unscientific knowledge of Asiatic authorities, and care has been taken in weighing the evidence of Chinese literature and in accrediting the work of foreign writers.

Asiatic Institute.

December 29, 1913.

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A REPORT ON
KERAMIC WARES OF THE SUNG DYNASTY

BY
ROSE SICKLER WILLIAMS

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INTRODUCTION

IN presenting the following work to the public, the author desires to state that the period assigned for research, on a subject of such magnitude, was brief. It also was coincidental with the "Second Revolution" in China, and conditions have been somewhat unfavourable to scientific research. Nevertheless, it is believed that valuable sources of information have been unearthed, from which yet greater knowledge may be expected in the future.

The sincerest thanks of the author are due to the many friends who have aided in her investigations, both by submitting their collections for examination and by contributing information. The list is too long to be published; but special mention should be made of H. I. H. Prince P'u-lun, H. E. T'ang Shao-yi, H. E. Sheng Hsüan-huai, (Chao) Ch'ing K'uan, Hon. King Kung-pah of Peking, Dr. Chao S. Bok of Tangshan Engineering College, Mr. Chun Chik-yu of Hongkong, and Mr. Kuan Mien-chün of Peking. The unfailing and painstaking courtesy and kindness of these men, and their deep interest in the ancient arts of their country, promise much for the future of antiquarian research in China.

Hearty thanks are also due to Dr. Morrison for the free use of his unique library, which, we believe, contains practically all the books and pamphlets that have been published in English and French on the subject of Chinese pottery.

The native works consulted are the Hsiang Yüan-p'ien Catalogue (in the original and in Dr. Bushell's translation), the T'ao Lu (in the original and in the French of Julien), the T'ao Shuo, and the Ko Ku Yao Lun. Citations from other Chinese works, which will be found in the text, are quoted in those above mentioned.

Among English writers consulted are Hirth, Bushell, Brinkley, Hippisley, and Hobson.

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KERAMIC WARES OF THE SUNG DYNASTY

THE SUNG PERIOD

THE Sung dynasty was established in 960 A.D. by Chao K'uang-yin, who adopted the dynastic title of T'ai Tsu. His great task was to consolidate the empire after the confusion and military despotism of the Wu Tai, or Five Dynasties. During his reign, and that of his brother and successor Tai Tsung, this was fairly well accomplished, but the Empire of the Sungs was never at peace. The Kitan Tartars encroached upon it from the northeast, and the Kingdom of Hsia, led by a pretender of the imperial family, from the northwest. The Sungs were not successful warriors. They pursued a policy of compromise and retreat, sometimes making ignominious terms with their enemies, and finally, in 1126–27, falling back to the south of the Yangtse River and leaving the north in the possession of the Kin Tartars. Here, with the great river as a barrier, though still continually harassed by their enemies, they managed to maintain themselves on the throne until 1278.

But it is not with their military vicissitudes that we have to do. What interests us is that, in spite of these, they succeeded in making their period a golden age in China in philosophy, art, and literature. They produced the great historian Ssu-ma Kuang; the socialist reformer Wang An-shih, who lived to see his system cast down and discredited, but whose spirit still goes marching on; Chu Hsi, whose commentaries on the classical writings have been the standard of orthodoxy ever since his time; the inspired poet, statesman, and philosopher Su Tung-p'ei; the prince of painters Li Lung-mien; and a whole galaxy of immortals who may not be mentioned here. To the honour of the Sung rulers let it be said that, during their entire period, every phase of culture blossomed and bore fruit under the sunshine of imperial patronage. It

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was during their time that the Chinese potter rose from the rank of artisan to that of artist, and it is with this achievement that we have chiefly to deal.

CHINESE POTTERY BEFORE THE SUNG PERIOD

For the keramic products of the Chou and Han, see "Chinese Pottery of the Han Dynasty," by Berthold Laufer. This work is based on personal investigations made by the author from 1901 to 1904. The pieces described were mainly collected in Hsi-an Fu, province of Shensi, where they had been dug from graves of the Han period. They are all of the earthenware class, and the prevailing glaze is green.

Since Laufer's work was published, very extensive and important finds have been made, chiefly along the line of the Pien-Loh Railway in Honan. Peking is flooded with these specimens, as well as with clever imitations encouraged by the demand for the originals. The collection of these articles has become quite a vogue, both with Chinese and foreigners. They are well worthy the careful consideration of an expert, and demand a volume to themselves. Native connoisseurs believe that the Honan finds date from the Han downward through the Sung and Yüan, and hold that, in a general way, it is possible to approximate the date by the costuming of human figures, the character of the glazes, etc. Laufer's work does not give any human figures, and gives but a subordinate place to animals, though these form a very important part of the more recent discoveries. The various vessels, granary urns, stoves, etc., described by Laufer are now easy to procure in the Peking shops. It should not be very difficult to detect the imitations. Many of the mortuary pieces of a later date than the Han rise above the rank of earthenware.

Under the Wei dynasty (220–265) two old potteries are mentioned as having prepared ware for the service of the court. But probably the earliest kiln whose work rose above the quality of *wa,* or earthenware, was the Tung-ou, in what is now the province of Chehkiang. This work dates from the Tsin (265–419), and it is mentioned in the Ch'a Ching, or Tea Classic. The glaze was green.

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Ching-tê-chên as a keramic centre began to attract attention as early as the beginning of the seventh century. The place was then known as Ch'ang-nan. A potter who worked there under the Sui (589–618) produced a green ware which obtained for its fabricator the sobriquet of *T'ao Yü,* or "Keramic Jade." It is said that the celadons had their origin in the attempts to imitate jade, and that white jade was the early ideal striven after in the white wares. At this early date the Ching-tê-chên (or rather the Ch'ang-nan) kilns were already distinguished by imperial patronage.

Under the T'ang dynasty we should mention the *Shou yao,* a yellowish ware made in the province of Anhui; the *Yüeh yao,* a greenish ware compared to ice and jade—a decided improvement on its predecessors, if we may judge by the enthusiastic comments of the Ch'a Ching and other old books; the *Shu yao,* a white ware made in Ssu-chuan and praised for its timbre; and lastly the *Pi-se yao,* or "secret colour ware," so called because it was reserved for imperial use. It resembled the Yüeh but was clearer and brighter. This ware was made under the patronage of the Ch'ien, a family that rose to power at the time of the decline of the T'ang, and having been assigned the principalities of Wu and Yüeh, ruled with their capital at Hang-chou for three generations, from 851 to 976, when they resigned their dominion to the Sungs.

But the greatest triumph of keramic skill previous to the Sung was the famous *Ch'ai yao,*[1] which supplied the model for many of the Sung productions. It was first made during the reign of Shih Tsung, of the later Chou (954–960), at Cheng-chou in Honan. At first it was called the "imperial ware," but afterward came to be known as *Ch'ai,* from the family name of the Emperor who ordered its manufacture. It is praised in the most extravagant terms by the old writers, and is said to

[1] Since writing the above, H. E. T'ang Shao-yi has told me of a man in Foochow who claims to have a vase of Ch'ai in good condition. As there is no means of substantiating this statement, its chief interest lies in the extravagance of the claim, Chinese connoisseurs having long considered it difficult, if not impossible, to find a piece of Ch'ai large enough to form a watch fob or a belt buckle. Mr. T'ang describes the piece as a melon-shaped vase about ten inches high, of a dark green colour like the shell of a crab, with small, regular, even crackle and a very thick glaze. This does not tally at all with our ideas of the Ch'ai as derived from literature, and Mr. T'ang does not credit the assertion, though he considers the piece of great interest.

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have been *ch'ing* like the sky, clear as a mirror, thin as paper, and resonant as the musical stone, glossy, fine, and beautiful, with delicate markings and colouring, far surpassing in excellence everything that had preceded it. In this description we must, of course, make due allowance for the standard of comparison of the ancient writers. If it were possible now to discover and identify a surviving specimen, we should doubtless find it disappointing. But at the same time we are safe in assuming that, compared with its contemporaries and with all that had gone before, it was an easy leader. The praise lavished upon it spurred the potters of the Sung to their supreme efforts, and the colour designated for it by Shih Tsung, "the blue of the sky after rain," became the chief aim of all the Honan keramists.

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FAMOUS KILNS OF THE SUNG

THE TING.

At Ting-chou, in the southern part of Chihli. In operation under the Northern Sung, probably from the beginning of the dynasty. Industry transferred to Nan-ch'ang when the capital was moved to the south, A.D. 1126–27.

THE JU.

At Ju-chou, in K'ai-fêng Fu. Established as supplementary to the Ting.

THE KUAN.

In the capital city of K'ai-fêng Fu. Established during the Ta Kuan period (1107). Transferred to Hang-chou when the court moved to the south.

THE LUNG-CH'ÜAN.

The Old Lung-ch'üan.

The Ko.

The Chang Lung-ch'üan.

At the village of Liu-t'ien, Lung-ch'üan district, Ch'u-chou prefecture, province of Chehkiang. The Liu-t'ien kilns were active from the beginning of the Sung, the "Old Lung-ch'üan" being their oldest wares, the "Ko" the most famous.

THE CHÜN.

At Chün-t'ai, also called Chün-chou, now Yü-chou, province of Honan. In operation from the beginning of the Sung.

THE CHIEN.

At Chien-chou, now Chien-yang district, Chien-ning prefecture, province of Fukien.

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THE TING

I HAVE found no native work which fixes the date of the opening of the Ting kilns. The T'ao Lu tells us merely that they were in operation "during the Sung dynasty." We know, however, that even as far back as the T'ang (618–905) south Chihli was a keramic centre, and that the ware there produced was white, or of a yellowish tint which was then the nearest approach to it. It is said of the Hsing T'ai ware that it was of fine and glossy pâte, and the Ch'a Ching compares the tea bowls to silver or to snow, holding them inferior, however, to those of Yüeh (in Chehkiang), the latter being green and compared to ice and jade. Now Hsing T'ai is the head district of Shun-te Fu, midway between Ting-chou and Tz'u-chou. We may well believe that its kilns supplied the type, and that it was their development which later produced the incomparable Ting and the fine white ware of Tz'u-chou.

According to the T'ang Shih Ssu K'ao, the Ting kilns turned out their best pieces during the Cheng Ho–Hsüan Ho period (1111–26). We are told that the production of the Ting type of ware was carried on at Ch'ang-nan after the transfer of the Sung capital to the south. Through the kindness of Mr. D. Lattimore, of Pao-ting Fu Provincial College, I obtained a copy of the Ting-chou Annals, expecting them to be a mine of information on the subject, particularly as the old kilns constitute the city's only claim to fame; but the only thing that rewarded my search was the bald statement that "once the kilns of Ting-chou were very famous and their products eagerly sought after by connoisseurs." Several Ting-chou students at the college were questioned on the subject. They had all heard of the kilns, but did not know just where they are supposed to have been located. One of the teachers, however, stated that the Ting pottery was very famous under the Sung and *before,* and that tradition has it that this pottery was made at a place called *Pai-t'u Ts'un,* or "Village of White Clay," somewhere to the west of the city. He added that no pottery is made there now. It ought not to be difficult to locate this place definitely; and as it appears never to have been exploited, it is possible that excavations there might be

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richly rewarded. Even broken pieces of genuine northern Ting are now of great interest and value.

The pâte of the best Ting ware was very fine and tender. It was of light grey colour, showing none of the purple-brown or iron tints of the other notable Sung wares, either before or after firing. It was manipulated with great delicacy, and some of the pieces were almost as thin as modern egg-shell. It was resonant, and while usually opaque was in certain instances slightly translucent. Brinkley calls it "a fine stoneware or semi-porcelain"; Dillon, "proto-porcelain or kaolinic stoneware." Native authorities do not raise the question. They call it *tz'u*, but, as I shall point out elsewhere, this term is not necessarily synonymous with our word "porcelain," no matter how the ideograph may be written. The exact composition of the Ting pâte can be determined only by analysis of existing specimens, and authenticated specimens of northern Ting are far too rare and valuable to be subjected to such a process. Our best hope of accurate knowledge on this subject lies in the excavations which may be made in the future at the "Village of White Clay."

The Ting glazes were white, purple, and black, the white being the type and by far the most important. An extract from the poem of Su Tung-p'e, to the effect that "the flower vases of Ting-chou were like carved red jade," is made authority for the statement that the Ting kilns produced a red ware also. But if such a ware ever existed, it is negligible for our purpose, as the collector will never meet with it. The Hsiang Catalogue (Illustrated Description of the Celebrated Porcelain of Different Dynasties), translated by Dr. Bushell, gives twelve Ting pieces, of which five are purple. From this it would appear that in Hsiang's day (sixteenth century) purple pieces were comparatively numerous. They do not seem to have been imitated, however. I have met with no purple specimens of the Ting type, and the term *Ting yao* nowadays always implies a white ware. As for the black, Hsiang says it was very rare, and this was undoubtedly true as applied to the finer work. I am inclined to think, however, that some recently discovered specimens of black ware may be classed as *t'u Ting* and referred to the south Chihli kilns.

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As compared with other notable Sung wares, the glaze of the white Ting was thin, "like a thin coat of cream," some one has said, and this comparison gives a very good idea of its appearance. In old Chüns and celadons the glaze has much body and is frequently found collected in masses near the bottom of the piece. While the glaze of the white wares is like cream, that of the coloured monochromes is like paste. This contrast may be easily seen by comparing the piece of white Sung shown in the exhibit with the pieces of Yüan tz'u and Lung-ch'üan. In these latter the glazes form an appreciable part of the thickness of the piece.

The T'ao Lu, in speaking of Ting wares of the finest quality, says: "This ware was commonly called *fen Ting* (rice-flour Ting) and also *pai Ting* (white Ting)." It appears, however, that it is only the latter term which should be applied to the fine product of the northern kilns. The term *fen Ting* implies a tinge of buff in the glaze, and this was a characteristic of the later Kiangsi product. The *pai Ting,* however, was not a pure white like the *t'o t'ai* wares of the Yung-lo period. It was of a mellow, creamy tone, wonderfully soft and of great beauty.

Decoration was of various sorts. It was sometimes lightly incised under the glaze, sometimes printed or pressed on with a mould, and sometimes in pronounced relief. Another style of decoration called *hsiu* is not well understood. (See note to translation.) There were also perfectly plain pieces. The Ko Ku Yao Lun and the T'ang Shih Ssu K'ao unite in pronouncing the pieces having incised decoration the finest, and in giving second rank to the plain ones. It will be easily understood that those having sufficient body to carry decoration in pronounced relief could not compare with the others in delicacy, though the decoration itself was very often intricate and effective and the technique excellent. In the Catalogue of the Major Collection is found the statement that the Ting wares sometimes carried decoration in brown, as did the products of the kilns of Tz'u-chou. This does not seem at all unlikely, as the kilns of the two districts operated at the same time and turned out products similar in many respects, but I have not been able to confirm the statement by any native authority. If convinced that decoration in colour was ever employed, I should be in-

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clined to apply to it the word *hsiu* above mentioned. Chinese scholars whom I have consulted are of the opinion that it means "painted."

The books tell us that the patterns most commonly used in decorating the Ting were peonies, day lilies, and flying phœnixes. (For the symbolism of these, see note to the translation of the T'ao Lu.) But these by no means monopolise the field. Like most of the famous Sung wares, the early Ting was modelled on old bronzes, and all the archaic designs found on such bronzes were faithfully reproduced. (For an example of this, see the magnificent purple censer shown in the Hsiang Catalogue.) The key-pattern and scroll-work of various sorts were widely used, particularly in incised decoration. I have seen two pieces showing a pair of fishes in the bottom, a style mentioned in literature as characteristic of the Old Lung-ch'üan wares. One of these pieces was held by the dealer to be a *t'u Ting,* possibly dating from the Sung, while the other was admittedly a Tao Kuang imitation made at the Kiangsi kilns. This is a very old pattern, and was undoubtedly much used on the Ting wares as well as on the Lung-ch'üan.

Several native works, in discussing the *pai Ting,* mention the occurrence of globules in the glaze, which they compare to tear-marks and which are spoken of as increasing the value of the piece in the eyes of connoisseurs. We can hardly believe that they were real embellishments or that they were intentional on the part of the potter. But, being a defect characteristic of early wares, they have come to be prized as an evidence of age. Brinkley believes, too, that they would be most likely to occur on pieces of greatest delicacy.

Bowls and plates of Ting were stoved in an inverted position, so that, unlike most Sung wares, the bottoms were perfectly glazed, while the rims were left exposed and afterward finished with bands of copper or silver. This is believed to constitute an important mark of authenticity, as it is held that the Ching-tê-chên kilns did not imitate it. It should be borne in mind, however, that there was no impossibility in their doing so, had they really wished to deceive, and for this reason the glazed bottom and copper rim must not be considered absolute proof of the Sung origin of a piece. Let it be said, however, in justice to the Ching-tê-chên potters of the Ming, that for the most part their

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aim was not deception or slavish imitation, but the development and improvement of the type set for them by the northern kilns. Their work was of a quality which had no reason to fear comparison, and perhaps they did not use the copper rims simply because they had learned to finish the piece properly without them.[1]

The Ting kilns put forth a great variety of articles. Plates and saucers of various sizes and wide-mouthed bowls were common. There were many censers, tripods, and vases, closely imitating the old bronzes. In addition the T'ao Shuo gives us a list of flower vases and small objects for use in the library of the scholar, such as pencil rests, water basins for washing brushes, and small pots to contain water for the ink slab, designed in imitation of various natural objects, such as melons, egg-plant, camels, and even toads. These all occurred in the Ting wares, though they seem to have been more common in the heavier *Kuan* and *Ko*.

VARIETIES AND IMITATIONS OF THE TYPE

THE *t'u Ting* is a variety of the ware heavier, coarser, and more yellowish in colour than the *pai Ting* or *fen Ting*. From the text of the T'ao Lu one gathers that it was simply an inferior output made at the same kilns and at the same time as the other. And it seems but natural that from the very first pieces of varying degrees of fineness and excellence should have been produced, adapted to various uses and put upon the market at different prices. Or perhaps, while the finer wares were reserved for imperial use, the heavier work alone was put upon the market. The T'ao Shuo and the older works from which it quotes do not mention the *t'u Ting*. Brinkley, in Chapter III, "Wares of the Sung Dynasty," says: "There was also produced at the same factory, during the Sung dynasty, a coarser species called the *t'u Ting yao*." But in Chapter XII, "Chinese Pottery," he says that the *t'u Ting* was "an imitation of the celebrated Ting ware of the Sung," and he adds that the heavier examples came from the Kuangtung factories. In describing

[1] Mr. T'ang Shao-yi has since told me that under the Ming and later the copper rims were considered in bad taste.

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these he says that they have "a paint-like, creamy glaze of varying thickness and lustre, its buff colour often showing tinges of blue." I have seen numerous specimens in shops and private collections, some of them quite creamy enough to have issued from the northern kilns, and others somewhat buff but showing no special tinge of blue. Moreover, they are sufficiently heavy and durable to have survived usage and transfer and to have undergone processes of burial and resurrection. One would like to believe that some of them, at least, are what they seem. It is an interesting point, for if they are genuine relics of the Sung kilns their analysis would teach much concerning the nature of the Ting pâte and glazes, for these heavy wares probably differed from the others more in technique and manipulation than in the nature of the materials used.

We have seen that with the transfer of the Sung capital to the south (1126–27) the manufacture of the Ting type of ware became centred at Ch'ang-nan, the world-famed Ching-tê-chên, where kilns had already been in operation from the seventh century. Doubtless the more skilled of the operators of the northern kilns went to Ching-tê-chên at this time, taking their skill and their traditions with them. We need look for no falling off in technique, but naturally different materials came into use. If, however, the peculiar keramic properties of the Ching-tê-chên *kao-lin* had then been discovered, the discovery was not applied to this species of manufacture. The T'ao Lu tells us that the Ch'ang-nan potters used powdered *ch'ing-t'ien* stone in making their biscuit. Whatever this may have been, it did not produce so fine, close-grained a pâte as the material procured from the "Village of White Clay." Just what occurred to produce the change in the colour of the glaze from a creamy white to a buff tinge is another point unelucidated, but from this time onward the manufacture of Ting wares went on at Ch'ang-nan without interruption.

Changes of dynasty did not put out the fires of the Ching-tê-chên kilns. Under the Mongol masters of the Yüan (1206–1341) they went on producing pieces which old-time native connoisseurs admit to be undistinguishable from the southern ware of the Sung. The Ko Ku Yao Lun tells us, however, that under the Yüan the best pieces were

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marked with the characters "Shu Fu," indicating their imperial destination. Under the Ming white wares of hard paste porcelain were made, but the manufacture of the soft paste Ting type was also kept up. Under Wan Li (1573–1620) the expert Hao Shih-chiu is said to have copied a Sung Ting tripod so successfully that the owner of the original could not tell which was his. As already mentioned, we have seen a handsome piece of the Ting type which was admitted by the dealer to be as late as Tao Kuang.

So much for the Ching-tê-chên kilns. And, as will be seen in the section devoted to supplementary kilns, the Ting wares were imitated with more or less success by the potter Shu of Chi-chou and his daughter Shu Chiao, by the potter P'eng Chün-pao of Ho-cho-chou, and by many others. All these varieties add to the confusion of the collector. True, the genuine northern Ting had characteristics which set it apart from all the others, but it is hardly an exaggeration to say that its safest distinguishing feature is the fact that it is no longer to be found.

EXAMPLES OF THE TING WARES

BUSHELL's "Chinese Art," Fig. 8, shows two Ting vases classed as Sung. These are in the Bushell collection.

At the Shanghai Exhibition, 1908, was shown a piece in the form of a boat with a child in it. It has an incised key-pattern border. Length, 7 inches; height, 2 inches. It was from the collection of Wang K'ai-zur and was classed as Sung *fen Ting*.

At the same exhibition were shown a pair of vases classed as *fen Ting*. These have a creamy, crackled glaze, with dragon and flying phœnix decoration. From the collection of A. W. Bahr. Probably early Ming.

At the Burlington Fine Arts Exhibition was shown a saucer-shaped dish with six-foil rim finished with a band. The ornaments are in low relief. There is a vine in the centre, and the six radiating compartments of the sides are decorated with peonies and other flowers. The border is of the design known as the silk-worm scroll. This piece was loaned by Mrs. Bushell.

The same exhibition showed a bottle of *t'u Ting* with creamy-white

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crackled glaze, "garlic-shaped" mouth, and archaic dragon and pearl in relief around the lower part of the neck. Decoration of scroll-work on the body.

Three vases of the *t'u Ting* type recently left Peking. The purchaser classed them as Sung. Their solidity and crackled glaze place them in the *t'u Ting* class, but they are finely finished and of excellent technique. The best of the three has a creamy glaze with only a slight tinge of buff, and decoration in low relief, evidently copied from an old bronze. A key-pattern scroll extends twice round the neck and down the sides. The crackle is of the fine fish-roe type. It may be a Ming product of the Ching-tê-chên kilns, but on this point it is impossible to speak with certainty. Analysis of the glaze would probably show lead. The very excellence of such a specimen leads one to doubt its age.

In the collection of General Munthe are three vases of the *t'u Ting* type. Two of these have the "garlic-shaped" mouth and dragons coiled about the neck. A third has a deeper tinge of buff than the others, with decoration of peonies incised under the glaze. This latter has a completely glazed bottom. These are all of heavier material and coarser workmanship than the three mentioned above.

At the Ta Chi Chang curio shop on the Ha-ta-men Street I saw a specimen of the finer Ting. It is a wide-mouthed bowl, very light and delicate but quite opaque. It has the hexagonal division of the sides, like the bowl mentioned above from the collection of Mrs. Bushell. The only decoration is an incised lotus at the bottom. The rim is unglazed and finished with a copper band. The dealer seemed ignorant of the origin and character of this piece.

The same dealer showed me a large plate of the *t'u Ting* type. It has a deeper tinge of yellow and is heavier than the bowl, but is still quite delicate. It also is finished with the copper rim. There are two fishes in the bottom and elaborate decoration in relief round the sides. Like the bowl just described, it has all the characteristics of genuine Sung ware, unless it lacks such as must be determined by analysis. But it requires great optimism to believe that pieces so fragile and of a shape so easily destroyed have survived from so remote a period.

Heavy pieces of the *t'u Ting* type, mostly vases, may be found in

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various shops on the Liu-li-ch'ang. If asked their origin, the dealer will usually say "Honan" and add that they are "out of the earth." It is quite true that recent railway construction has led to numerous finds of ancient pottery; and as these pieces are very solid, it is not unreasonable to suppose that some of them, at least, actually date from the Sung dynasty.

HINTS TO THE COLLECTOR

"THE best Ting was of the Cheng Ho–Hsüan Ho periods, but it is no longer found in *heaps*." (Ko Ku Yao Lun, 1387.)

"One does not see many Sung wares nowadays. The broken shards that remain are worth their weight in gold and jade." (Foreword of the T'ao Shuo, Ch'ien Lung period.)

The above two quotations, one written about one hundred and fifty and the other more than five hundred years ago, might seem to close the question to all but purely academic interest. Nevertheless, there are certain recent developments which may serve to justify the collector of Sung wares in his enthusiasm, particularly with regard to the heavier varieties. These are the excavations which have accompanied modern mine-opening and railway-building in China, and the wars and political upheavals which have caused princely and other wealthy families to put their hitherto jealously guarded heirlooms upon the market. It is asserted, too, that during and since Boxer times some of the imperial hoards have been rifled by their guardians and put into circulation.

THE JU

JU-CHOU is in the province of Honan, in the valley of the Ju River, some fifty miles west of the Ching-Han Railway line and to the southeast of Honan Fu. It is in the same general keramic district as Yü-chou, where the famous Sung Chün wares were made. The T'ao Lu tells us that it was under the direct jurisdiction of the capital, Pien-liang. (Bushell errs in saying that it is now Ju-chou Fu. It is not a prefectural city.)

Brinkley makes the statement that the Ju kilns were opened in 1130,

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which was three years after the transfer of the Sung capital to the south, but they are actually mentioned in a work written some years before. He appears to be quoting the T'ao Lu, though not literally, as follows: "The T'ao Lu says that the glaze of the *Ting yao* was often disfigured by fissures and other faults due to imperfectly prepared materials or unskilled stoving. These blemishes proved so embarrassing and unavoidable that in 1130 A.D. imperial orders were issued for the establishment of a special factory at Ju-chou, in the province of Kiangsu."

The only statement that I have been able to find in the T'ao Lu in any way resembling this is the following: "Ju was under the jurisdiction of Pien. The Sung (emperors), holding that the white Ting ware was in many ways unsuitable, ordered the opening of kilns at Ju for the manufacture of celadon (*ch'ing*)." This text does not mention the date, and unless there be direct literary evidence to the contrary, I should place the opening of the kilns at a date somewhat earlier than that assigned by Brinkley. The Sung emperors transferred their capital to the south in 1126–27, and we have already seen that at that time the manufacture of the Ting type of ware was removed to Ching-tê-chên. We shall also see that the *Kuan,* or imperial kilns, were then transferred from the old capital to the new. At a time when circumstances necessitated the closing of the other northern kilns it is not likely that new ones would have been opened in Honan, in close proximity to the Chin Tartars, before whom the Sung were receding; for, as we know, Ju-chou is in Honan, not, as Brinkley states, in Kiangsu.

The Ju-chou kilns are in operation to-day, and I find no evidence to show that they have ever been entirely closed. Richard's geography says: "The environs were formerly very industrial, but have lost their activity. The manufacture of common pottery is still carried on and gives the place some importance." Nevertheless, fine old Ju wares of the Sung are exceedingly rare. As they were not so fragile, the only explanation seems to be that the output, while under imperial patronage, was small. If such patronage were withdrawn with the transfer of the capital to the south, an immediate deterioration of the work would have resulted. In the absence of evidence I cannot contend that such

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was the history of the Ju-chou kilns, but offer it merely as a working hypothesis. There may be evidence in Chinese literature which has not come under my notice.[1]

We are told that the pâte of the Ju was fine and glossy and shone like copper. This seems to indicate a reddish tinge in the clay even before firing. The wares varied in thickness. If any specimens ever equalled the Ting in delicacy, they have not survived.

The superiority of the Ju wares was entirely in the glaze, which was glossy and thick like congealed lard. To reproduce a colour like that of the famous old Ch'ai wares of the later Chou seems to have been the main object in the opening of the kilns. The T'ao Lu states that the colour was to be *ch'ing,* but it specifies "the *ch'ing* of the sky after rain." This expression naturally suggests blue, and observation bears out the rendering. I have heard it applied by dealers to pieces which, to my eyes at least, were frankly blue with no tinge of green. It is the colour of the modern Ju-chou ware to be found in abundance in Peking to-day. When a Chinese says of an object that it is "*ch'ing* like the sky," he does not mean the same thing as when he says "*ch'ing* like an onion." I asked a Chinese gentleman the colour of the pale blue silk gown that he wore, and he responded promptly "pale *ch'ing.*"

So much for the term. But we must not be surprised when confronted by the fact that the colour of the Ju wares was not always the same. The skill of the old potters was purely empirical. They could rarely duplicate their wares. The colour of the sky after rain may have been always the colour aimed at, but many attempts produced a bluish green, or sometimes a green with no tinge of blue. Of the three Ju pieces which are figured in the Hsiang Catalogue (if the colours of the reproduction which I have seen are to be trusted), one is quite blue, one a celadon with a slight tinge of blue, and one with blue predominating but bearing a tinge of green. Before leaving this puzzling question

[1] Dr. Chao S. Bok, himself a lineal descendant of the Sung imperial family and deeply interested in their history, informs me that the kilns at Ju-chou were not established by imperial order, but as the private enterprise of a prince of the ruling house. He has promised to secure for me the name of this prince and the exact date of the establishment of the kilns. He believes that they did not operate for a very long time, but that during their operation a very ardent competition existed between them and the Ting-chou factories, particularly with regard to the production of new colours in the glaze.

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of colour, we should mention that the T'ao Shuo quotes the Liu Ch'ing Jih Cha as saying that there was a yellowish tinge in the Ju glazes, and the Po Wu Yao Lan as comparing them in colour to egg-white. The author of the T'ao Shuo, commenting on this, remarks that while the two statements seem to disagree, the general indication is that the colour was a pale *ch'ing*. Evidently this latter overworked word appeals to the Chinese mind as a safe resort in all disputes with regard to colour.

The T'ao Lu says that the Ju was sometimes uncrackled, sometimes with the fish-roe variety of crackle. The Ko Ku Yao Lun also refers to certain markings designated as "crab's claw" and *"Tsung yen"* or "coir-palm eyes." The first may refer to the larger variety of crackle, such as is shown by one of the Ju pieces in the Hsiang Catalogue. The latter term I have discussed in the note to the annexed translation. Native authorities do not agree as to its meaning. One man assured me that it is common colloquial usage, meaning "little holes." Another says that it is applied to certain markings on plants, not necessarily the palm. He pointed out such marks on a bamboo. They are not unlike eyes, and one can understand how such markings might accidentally occur on porcelain. I have seen no specimens, however, and have not heard the term used by dealers or connoisseurs. Whatever these markings were, it is obvious that they were not intentionally produced and were not originally regarded as embellishments.

A quotation from the Cho Keng Lu refers to sesame flowers on the bottom of Jù wares, which, if I understand the passage aright, appeared as though picked out with a small pointed instrument. No reference is made to this elsewhere.

Of the composition of the Ju glazes the books tell us only that powdered cornelian was added. I am not aware that this statement was made with reference to any other of the Sung wares.

The archaic decorations of the old bronzes were reproduced on the Ju wares. So far as I have been able to discover, the Ju is known only in vases. If bowls, plates, and the utensils of the library were made, as in the other Sung wares, they have not survived even in literature. The author of the T'ao Shuo speaks of "one small jar" which he was for-

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tunate enough to see in the collection of a friend. It appears to have been the characteristic of cornelian in the glaze which most struck him, for he makes this the heading of his remarks. He says that such pieces were meant for imperial use and were "exceedingly hard to obtain."

IMITATIONS

THE Annals of Fu-liang tell us that the pâte and glaze of the Ju wares were imitated at Ching-tê-chên. These products probably excelled their originals in technique, but fell below them in depth and softness of glaze.

Modern wares from the Ju-chou kilns are for sale in Peking. At the Industrial Exposition Building I saw, among other articles, a large Ju censer. The colour is "the blue of the sky after rain." These pieces are not meant to deceive, and could not possibly do so. Still, they are not without decorative merit, and are of interest as marking the persistence of an old industry which may yet have a future.

EXAMPLES OF SUNG JU

SINCE the Hsiang Catalogue could figure only three pieces, and the author of the T'ao Shuo knew only one small jar, we must not expect much in the way of existing specimens.

HINTS TO THE COLLECTOR

FROM what has already been said it will be understood that the interest of the collector in this type of ware is largely theoretical. It is possible that a craze for Sung Ju may some day create a supply; but if so, no thinking person could take the matter seriously. A description of this ware has been necessary here, merely for the sake of symmetry and completeness in summarising the famous products of the dynasty.

Nevertheless, it is likely that a few specimens do exist in private collections, and that they may yet fall under the eye of the collector. Such specimens may have found their way to America already, for undoubt-

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edly the recent upheavals in China have caused the dispersal of collections of great merit.

Let the collector remember that, to be considered at all as a Sung Ju, the piece must be of fine, glossy, copper-coloured pâte, the glaze must be thick and unctuous, the colour blue, green, or a blending of the two with either predominating. It may be crackled or plain. The style should be archaic. The glaze is likely to terminate in a wavy line, and a portion of the lower part is very likely to be unglazed. Too great excellence of technique will indicate a Ching-tê-chên origin of later date than the Sung. But when all these characteristics are granted, I can find nothing which absolutely distinguishes it from other celadons, particularly the Kuan. If the presence of cornelian in the glaze could be proved, this would appear to clinch the argument. But probably the use of this material is only a tradition.[1]

THE KUAN

THE Kuan Yao were the Government kilns, properly speaking. They differed from the others in being set up at the capital and being more directly under the jurisdiction of the palace authorities. But we must not suppose that they were the only kilns which supplied ware for imperial use, or that their output was necessarily superior to that of other famous kilns, such as the Ting and Ju. In fact, the T'ao Lu tells us that such was not the case. I have noted in my researches that the term *Sung Kuan yao* as used to-day does not necessarily mean the product of these, strictly speaking, imperial kilns, but is used to indicate all Sung wares whose quality indicates that they were meant for palace use.

The books are quite definite as to the history of the Kuan kilns. They were opened during the Ta Kuan–Cheng Ho period. These are both

[1] Since writing the above I have been informed by H. E. T'ang Shao-yi that there is in his own collection a piece which he is strongly inclined to classify as Ju.

The collection of Mr. Ch'ing K'uan also contains a vase which he calls a Ju. It is beaker-shaped and of archaic appearance. The colour is a grey green and there is medium-sized crackle.

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designations of the reign of the Emperor Hui Tsung, and the time was 1107–18. During the latter year Hui Tsung, though still on the throne, again changed his *nien hao*. The kilns continued to operate at K'ai-fêng Fu until the transfer of the capital to the south, when they were closed and "interior kilns," or official kilns, were set up in the immediate precincts of the palace at Hang-chou. We have thus a period of only twenty years for the operation of the northern kilns.

As for the pâte of the Kuan, we are told that it was fine and glossy and that the wares showed the red mouth and iron foot, though whether this was before or after firing is not quite clear. There must have been considerable difference between the clays used in the north and in the south, and with regard to the latter the T'ao Shuo is more explicit. Quoting the Po Wu Yao Lan, it says: "The earth at the foot of Phœnix Hill, near Hang-chou, is reddish, so that the bottom of vessels made of it look like iron. This is commonly called 'the red mouth and iron foot.' For the glaze has a tendency to run down, away from the mouth of the vessel, leaving this or unglazed patches like the bottom in colour. But it is the iron foot which is most esteemed. There is no other clay which equals that of Phœnix Hill in this respect."

From this it would appear that in the southern wares the pâte was red before firing. I am inclined to think that the pâte of the northern Kuan, and of Honan wares generally, was dark, though not so markedly red as that of Hang-chou.

With regard to the thickness of the biscuit, there does not appear to have been much difference between the Ju and the Kuan. Of the former we are told that the wares were "of varying thickness"; of the latter, that "the body was thin." The Liu Ch'ing Jih Cha says of the Kuan that "those which were thin like paper were similar to the Ju and of equal value." In estimating remarks like this we must always bear in mind the standards of comparison of those early times, else we shall form a very exaggerated idea of the delicacy of the old wares.

The Ju appears to have excelled the Kuan in quality of glaze. We have seen the former characterised as very thick and unctuous and compared to lard. The latter is not described except as regards colour. This, the T'ao Lu says, was a *ch'ing* of varying depth. During the Ta

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Kuan period moon-white and bright green were also made. Generally speaking, this celadon appears to have shown less of the blue tinge than did the Ju. As to crackle, the T'ao Lu says that it showed the crab's-claw markings. The Po Wu Yao Lan adds to this that the starred-ice, eel's-blood crackle was the best, and the black plum-blossom crackle next in rank. This refers to the practice of rubbing red or black colouring matter into the crackle. This process is described in the section on Minor Kilns, under the heading "Sui Ch'i Yao."

Decoration appears to have been sparingly used on the Kuan wares, the pieces relying for their beauty on the quality of the glaze and the coloured crackle. The Hsiang Catalogue figures a tripod having the "t'ao-t'ieh," or ogre's head, in relief, and the "lei-wen," or thunder-scroll decoration. Other pieces are perfectly plain. We do not read or hear of plates or bowls with incised patterns of flowers, etc., as in the Lung-ch'üan celadons.

The Hsiang Catalogue shows us censers, tripods, libation cups, etc., in the Kuan wares. We also learn from the Catalogue, and from the list of articles given in the T'ao Shuo, that these kilns produced cups, watering pots, basins for washing brushes, ink palettes, brush rests, seals, and doubtless all the little articles so highly prized in the study of the Chinese scholar.

VARIETIES AND IMITATIONS

We have seen that the transfer of the kilns from K'ai-fêng Fu to Hang-chou necessitates differentiation between the northern and the southern Kuan.

The T'ang Shih Ssu K'ao says that "a false Kuan was made at Lung-ch'üan." There seems, however, no good reason for assuming that the Lung-ch'üan celadons were at any time a conscious imitation of the Kuan, particularly with any attempt to deceive, though the similarity in the wares may have led to some confusion. The same authority says that the "secret colour" wares of Yü Yao, of the southern Sung, were often mistaken for the Kuan.

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Some of the minor kilns turned out products similar to the Kuan, while the Ching-tê-chên factories have at various periods produced wares closely resembling them.

EXAMPLES OF SUNG KUAN

It is only quite recently that native or foreign collectors have taken an interest in these products of the Sung imperial factories, or have differentiated them from other and similar celadons of corresponding date. Therefore, both in China and abroad there may be Kuan pieces which are not so classed. The term *Kuan yao,* as used in Peking, means the output of the imperial Ching-tê-chên factories, from the Ming downward, whereas *Sung Kuan yao* means any high-class Sung ware, presumably made for imperial use. Intelligent and enthusiastic native collectors are just awakening to the fact that an old celadon gains in interest and value if it possesses characteristics which refer it to the K'ai-fêng or Hang-chou imperial kilns.

After recent careful study of the subject and exploration of the shops, a Chinese connoisseur brought me a piece which he is willing to vouch for as a Sung Kuan, and probably, as judged by the nature of the clay, from the K'ai-fêng kilns. It is a plate or saucer, eight inches in diameter. The colour is an olive green with a very slight tinge of blue. The crackle is finest in the centre, running into larger meshes toward the rim, a considerable portion of the outer edge being uncrackled. The foot is perfectly smooth and finely finished. The piece has rested on a five-pointed object during firing, and the copper-coloured pâte is shown at these five points. It has been buried and shows some iridescence in the bottom, with numerous cloudy spots where the glaze has been eaten away. There is a round black spot in the bottom, which must have been an original defect in the piece. It bears no ornamentation.

Mr. Myers, our consular representative at Mukden, tells me that there is a piece marked "Kuan" in the imperial collection there. He characterises this as of very light sky blue.

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HINTS TO THE COLLECTOR

I BELIEVE the search for Sung Kuan a more hopeful one than that for Sung Ju. History indicates that the kilns operated longer, and the list of objects in the T'ao Shuo gives them a much more prominent place. The ware was heavy, and many little objects for the library table, such as seals, were of a form not easily destroyed. They must exist still, both in shops and private collections.

The pâte can hardly be relied on as a distinguishing feature. It was of two varieties, and that of the north must have been very like the Ju and other Honan wares.

It appears always to have been crackled, and there is no record that the crackle was ever of the fish-roe variety. This will serve to distinguish it from the fish-roe crackle Ko wares and from the uncrackled Lung-ch'üan.

There was no cornelian in the glaze, or at least no mention is made of it. The glaze does not appear to have been as thick and unctuous as the Ju.

Made under the imperial eye, as it were, these pieces appear to have been very well finished, but a general air of newness will mark a piece as a Ching-tê-chên imitation.

Colouring matter rubbed into the crackle will help as a means of identification, but it does not appear that this was always done, and the method has been widely used at other kilns.

THE LUNG-CH'ÜAN CELADONS

IN the specifications for research submitted to me no mention was made of the Lung-ch'üan wares, but the place which they occupy in the history of the Sung potteries is so important that they cannot be omitted without destroying the symmetry of the story. It is not necessary, however, to go into the matter in detail, as there is already a vast amount of literature on the subject, as well as many extant specimens. It is safe to say that the Lung-ch'üan wares are better known, both to

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foreign collectors and to native connoisseurs, than any other product of the Sung kilns. Dr. Bushell refers to the Lung-ch'üan as "the *ch'ing tz'u*, or green porcelain *par excellence* of the Chinese, the *seiji* of the Japanese, the *martabani* of the Arabs and Persians." In his "Chinese Art," however, he illustrated only two specimens (and these both from the Ming dynasty) of the Lung-ch'üan type, but not from the Lung-ch'üan kilns.

The original Lung-ch'üan potteries were at the villages of Liu-t'ien and Chin-ts'un, at the foot of Liu-hua Shan, in the district of Lung-ch'üan, Ch'u-chou prefecture, province of Chehkiang. The T'ao Lu states that the kilns were in operation from the beginning of the Sung, but whether they began with the Sung or were even older is not stated. They continued to operate until the end of the Yüan dynasty, when they were moved to Ch'u-chou, about seventy-five miles down the river, where work was actively continued until 1620.

A great deal of confusion will be avoided if it be recognised that the Lung-ch'üan celadons did not originate with the Chang brothers. The T'ao Lu discusses them under three heads, the Lung-ch'üan, the Ko, and the Chang Lung-ch'üan, and tells us definitely that the former dated from the *beginning* of the Sung, whereas the others were *during the Sung dynasty*. Dr. Hirth gives the date of the Chang brothers as southern Sung (1127–1278), and on his authority Brinkley refers "the earliest Lung-ch'üan celadons" to this date. This is a misconception. The Chang brothers merely carried on a long-established industry, but made such changes and improvements that from that time their names were attached to the wares. This point is not clearly brought out by all Chinese writers on the subject, and modern Chinese connoisseurs do not seem always to make the distinction. The T'ao Lu is my chief authority for it, but the older works do not refute it, and it seems to me to be brought out in Dr. Hirth's translation from the Ch'ing Pi Tsang, as follows:

"Old Lung-ch'üan porcelain is fine in paste, thick in make, and has an intense onion-green or tree-green colour. The better specimens may compete with the Kuan yao, but there is not much in the way of a crackled surface, a brown paste, and an iron foot. Moreover, they can

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stand a very great deal of wear and tear and will not easily spoil. But as the manufacturers were somewhat clumsy, the workmanship shown in these porcelains cannot be classed as representing the ancient elegance in style. When the white paste is so covered with green enamel that at the places where it is not put on thick, white patches will shine through, this is the porcelain burned by Chang Sheng of the Sung dynasty, and therefore called Chang yao; when compared to the (ordinary) Lung-ch'üan it displays greater delicacy of workmanship."

Obviously here there is something preceding the Chang yao with which it is compared. The word "ordinary," which Dr. Hirth places in parenthesis, does not occur in the original. If for it we substitute the word "old," actually used at the beginning of the paragraph, we shall see the force of the comparison. It is between the Chang and the older and coarser ware that preceded it, not between the Chang and a contemporary inferior product.

Dr. Hirth also translates from the T'ao Shuo:

"The Ko yao of the Sung Dynasty. The porcelain factories of Liu-t'ien were originally in the hands of two brothers," etc. In my opinion, this should read as follows: *"The Ko Kilns of the Sung.* Originally Lung-ch'üan, Liu-t'ien kilns in the hands of two brothers," etc. The text does not require the rendering that these were the first Liu-t'ien kilns, and the context does not support it.

Admitting, then, that there are three sorts of Lung-ch'üan products, and not two, as is usually assumed, let us see what are the characteristics of each.

THE OLD LUNG-CH'ÜAN

According to the T'ao Lu, the clay was fine and white. The colour of the glaze was an onion green and there was no crackle. The pieces were heavy and durable and not of very good technique. A kind of basin was made having a pair of fishes on the bottom as decoration and brass rings serving as handles. According to the T'ang Shih Ssu K'ao, only the finest could compete with Kuan and Ko, and few had crackle or the red mouth and iron foot.

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THE KO

THIS was ware from the kiln of the elder Chang. The clay was fine and of reddish colour (though perhaps not red until after firing). The fish-roe crackle was so prominent a feature of this ware that the term *Ko yao* has come to be applied in a general way to all monochromes having crackle of this variety. The body was comparatively thin and the colour was a *ch'ing* varying in depth. It does not appear, however, that it was ever an onion green like the older wares, but a native connoisseur tells me that he believes the genuine Ko of the Sung to have been generally of a darker tinge than the Ching-tê-chên imitations. A straw-coloured variety was also produced. Genuine Sung Ko should show the red mouth and iron foot.

THE CHANG LUNG-CH'ÜAN

THESE were from the kilns of the younger brother. They were finer wares than the Old Lung-ch'üan, and differed from the Ko chiefly in having no crackle. Also it is said that some pieces were of "kingfisher" *ch'ing,* a term not used in describing the Ko. It is with regard to the Chang Lung-ch'üan that we are told that, notwithstanding the iron foot, the paste was white where not exposed to the direct heat of the furnace. I incline to the belief that the same is true of the Ko, and that the Chang brothers probably used the same kind of clay. But if we are to accept the statements of the T'ao Lu without reservation, we must hold that the clay of the Old Lung-ch'üan was white before and after firing, that of the Ko reddish, and that of the Chang Lung-ch'üan white with the quality of turning red in the furnace.

With the exception of the notice of a pair of fishes appearing in the bottom of Old Lung-ch'üan basins, the T'ao Lu says nothing with regard to the decoration of Lung-ch'üan wares. We know, however, from existing specimens, that flowers, fishes, scroll-work, etc., similar to the designs used on the Ting yao were commonly applied, both incised and in relief. The Ko relied for decoration on its crackle.

All sorts of articles were made at the Lung-ch'üan kilns. Heavy

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basins, bowls, and plates seem to have been the characteristics forms of the old ware and of the Chang Lung-ch'üan. The author of the T'ao Shuo enumerates many articles of Ko ware, in quaint and grotesque form, for use on the study table. Many fine vases of the Ko type are now seen, but these are comparatively modern.

VARIETIES AND IMITATIONS

In addition to the old ware and the work of the Chang brothers, we have seen that similar but somewhat inferior ware was produced at Ch'u-chou until the beginning of the seventeenth century. The Ching-tê-chên kilns have always been active in the imitation of these wares, particularly of the Ko type, and they have turned out products far superior, in workmanship at least, to their originals.

EXAMPLES OF LUNG-CH'ÜAN CELADONS

I am not aware of having seen any pieces of genuine Sung Ko. I believe, however, that such may be found, particularly in small articles, both in shops and private collections.

A pair of fine vases of the Ko type were recently presented to Mrs. Calhoun by President Yuan Shih-k'ai. These are too fine in workmanship to be referred to the Sung kilns.

I have in my own possession a large plate of the Lung-ch'üan type. It is heavy and of coarse workmanship, sea green in colour, and has a checkered pattern incised in the paste under the glaze. It has the characteristics of the old ware, but may have proceeded from the Ch'u-chou kilns.

Many good celadons are to be found in Japan. In the Baron Iwasaki collection is a spotted celadon dating from the Ming. This *yao pien,* or "furnace transmutation" variety, is exceedingly rare.

Bushell's "Chinese Art" figures two Ming celadons of the Lung-ch'üan type. One of these is a plate with floral decoration incised under the glaze, the other a double-bodied vase, the outer part pierced with scroll foliage.

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THE CHÜN

THE Chün wares have never been accorded high rank in Chinese literature. I have followed the order of the T'ao Lu in placing them after the Ting, Ju, Kuan, and Ko; and the T'ao Lu, in doing so, has followed the example of the older writers. The author of the T'ao Shuo describes the ware, quoting various authorities, but I cannot find that he has given it any place in his catalogue of noted pieces. The Chün was not made in the classical shapes of the old bronzes, and its brilliant colouring did not appeal to the old-time Chinese scholars as did the quiet elegance of the Ting and the celadons. They were probably somewhat inclined to class it as they do cloisonné enamels, as "fit only for the apartments of the women and unsuited to the library of a scholar." But intrinsic beauty it always possessed, and the passing of years has given it the dignity of the antique. It has fully come into its own, and is enjoying a vogue, both among native and European collectors, which it is not likely to lose. A Chinese friend recently remarked that, from this time onward, a piece of genuine Sung Chün must go on increasing in interest and value, no matter what changes may occur in fads and fashions.

The place at which this ware was made was originally known as Chün-t'ai or Chün-chou, the name being changed to Yü-chou under the Ming dynasty. It is in K'ai-fêng prefecture, province of Honan. Thus the Chün proceeded from the same keramic centre as the early Ch'ai and the Sung Ju and Kuan. The kilns dated "from the beginning of the Sung," so that we may consider the Chün as among the oldest of the Sung wares. Under the Yüan dynasty they turned out the well-known Yüan tz'u, a product inferior to their work under the Sung, but still possessing much merit. When they ceased to operate, I have not been able to learn. The degeneracy of the wares probably began as soon as the Sung capital was transferred to the south.

The T'ao Lu quotes the T'ang Shih Ssu K'ao to the effect that, of the Chün wares, only the pots and saucers for growing the calamus were

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of really good material. Other articles are said to have been of sandy paste. One finds peculiar discrepancies among writers in English with regard to the quality of the Chün paste. Brinkley calls it a kind of faience, although he speaks of the Ju as a porcelain. This is, of course, a matter of definition of terms. Neither ware approached translucency. Hobson correctly states that the Chün varied from porcellanous stoneware to brown and red pottery. There is no confusion on the subject in the minds of the Chinese. They separate the Chün into two distinct classes, and a dealer or connoisseur will always refer to a piece as *sha t'ai* (sandy paste) or *tz'u t'ai*.[1]

At the beginning of my researches I was very sceptical as to the Sung origin of this latter class. The pâte is very unlike that of other Honan wares, and in comparison with the *sha t'ai* it is found associated with a superior technique which suggests a later and more advanced stage of the art. One naturally suspects that he is confronted with an imitation from the kilns of Ching-tê-chên, but having repeatedly found such pieces vouched for by thoroughly competent and absolutely disinterested Chinese authorities, I now feel compelled to admit their verdict and to credit their explanation. The keeper in charge of the collection of H. E. Sheng Hsüan-huai assured me that during the reign of the Sung emperors a certain amount of tribute clay was annually sent from the vicinity of Ching-tê-chên to be used in the imperial kilns, and that this was devoted to the manufacture of the calamus pots and bowls and other fine articles for imperial use, whereas the coarser articles of *sha t'ai* were made from the native clays. H. E. T'ang Shao-yi corroborates this assertion. Naturally the best quality of glaze and the skill of the best workmen would be applied to the pieces made for imperial use and from tribute clay, and thus we find the great discrepancy in these vases fully accounted for.

The colour and quality of the glazes were the distinguishing features of the Chün. The T'ao Lu says that rouge or cinnabar red was most esteemed, while onion-green and inky-purple ranked next, all three being considered superior provided the colours were pure and un-

[1] For the discussion of the word *tz'u*, see Glossary; here it means what Hobson calls "porcellanous stoneware."

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mixed. Other tints produced by the admixture of these three colours in the firing must be regarded as accidents and not separate varieties. If the old potters were really aiming to produce monochromes, examination of existing specimens would indicate that accidents were much more numerous than successful essays. Among the fanciful names applied to various shades were plum-green, parrot-green, *hai-t'ang* red, pig's liver, mule's lung, mucus, sky-blue, etc. These terms are taken from the books. I have not heard them applied to the Chün wares by native connoisseurs, except in the case of the *t'ien lan,* or "sky-blue." The best reds are referred to as *mei-kuei-hung,* or "rose-red," and *yen-chih,* or "rouge-red." The latter two terms do not mean quite the same tinge, yet I have heard them applied by different connoisseurs to the same piece. Evidently the question of colour terminology is as vexing to the Chinese as to ourselves. I have seen no brilliant greens appearing on genuine Chün, but in streaks and bands where the glaze appears to have run thin one sees a dull tint which I have heard characterised as "eel-skin" or "crab-shell." The old writers lay little stress on the blue shades of this ware, and the pieces in which it prevailed do not appear to have been highly esteemed. Yet, as a matter of fact, blue of varying tint is the prevailing colour in most extant specimens. Like the blue shown in our specimen of Yüan tz'u, it forms a sort of groundwork for the other colours, which appear merely as transmutation effects. In its deeper tint it is *t'ien lan,* or "sky-blue"; when more delicate it approaches *yü ko t'ien ch'ing,* or "blue of the sky after rain." In English works it has been called blue-grey and lavender-grey. It does frequently show a decided tinge of lavender, and it must be remembered that it shades gradually into purple of varying depth, and from purple into the highly prized reds. But even when the outside of the piece approaches nearest to a monochrome red, the lip and lining will still show the blue as a groundwork.

To my mind, there is a strong similarity in colouring running through all the early Honan wares, for which the study of books on the subject, whether native or European, does not fully prepare us. The only place where I have seen the point adequately brought out is in Hobson's introduction to the Catalogue of the Burlington Fine Arts

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Exhibition of 1910. The old Honan potters were all trying to imitate the Ch'ai, and in their tradition at least the Ch'ai was blue.

That which particularly distinguished the Chün was the furnace transmutation effect. This was probably at first purely accidental and afterward eagerly seized upon and controlled, to some extent at least, by the Chün-chou potters. We have seen the same thing occurring in old celadons, but rarely. As we have noted elsewhere, an unexpected transmutation occurring at Chi-chou so frightened the potters that they closed their kilns and ran away. Fortunately the workmen of Chün-chou were less superstitious.

It should be noted that the Chinese classify furnace transmutation effects as "natural" and "artificial," and that the peculiar excellence of genuine old Chün lies in the fact that it belongs to the former class. The latter I have heard characterised by a Chinese art lover as "hideous." I have seen pieces of Chün described, in catalogues and elsewhere, as though one colour had been applied over another. This could be true only of imitations. Note how in our shards of Yüan tz'u each shade of colour extends through the thick glaze to the body of the piece. A genuine Sung Chün, if broken and examined, will show the same effect.

As a rule, the Chün was not crackled, and this, in my mind, forms one means of distinguishing it from the Yüan dynasty output from the same potteries. The distinction is not absolute, however. There are crackled pieces extant which, owing to the superior quality of their glaze, have been classed as Sung. I have seen one piece uncrackled except for a spot of fine, accidental crackle about the size of a silver dollar on the inside rim.

A passage from the Liu Ch'ing Jih Cha, quoted by the T'ao Lu, speaks of marking called *t'u-ssu wen,* sometimes seen on the Chün wares. This has occasioned much dispute. Julien translates it literally "hare's fur." It is, however, the Chinese name for "dodder," and Dr. Hirth regards this as the more likely rendering. Brinkley, in commenting on the passage, falls into a peculiar error. He says: "What the passage in the Liu Ch'ing Jih Cha conveys is that the colours of the Chün yao presented a variegated appearance, like the green and white on the leaf

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of the dodder." This is of course untenable, as it is a well-known fact that the dodder has no leaf. However, the yellow stem of the dodder, winding in and out among the leaves of the plant on which it feeds, does present a striking colour contrast, and might well be used for comparison if anything similar occurred in the Chün. One could easily understand it as applied to the golden lines seen in the black Chien tea bowls, but the Chün presents no such appearance, and the term is never heard applied to Chün by modern Chinese connoisseurs. These latter do, however, point with great pride to the *ch'iu-ying wen*, or "earth-worm tracks," which are to be found most clearly marked in the bottoms of the best pieces. These are the V-shaped markings to which Brinkley refers as "constituting in the eyes of some virtuosi the difference between excellence and mediocrity." They form the only characteristic markings of the Chün wares, and so far as my observation goes they are peculiar to the Chün, so that they constitute valuable marks of genuineness. The more clearly defined they are, the more highly the piece is prized. To our minds they would never suggest either "hare's fur" or "dodder," but on the other hand they do strikingly resemble "earth-worm" tracks, and that is what the Chinese call them. They are quite familiar to all who have seen good specimens of Chün saucers or bulb bowls.

The Chün was undecorated except for the wonderful play of colours in the glaze, unless the rows of knobs on the outside of certain pieces be classed as decoration. The wares of the Chün potters appear to have been for real use rather than ornament, and this may have tended to discredit them. The flower pots, with their saucers, on which, as we have seen, their best skill was expended, were actually adapted to the purpose of growing plants and not to serve by themselves as cabinet ornaments. The passage in the T'ao Lu referring to these pots and saucers has proved a stumbling-block to numerous translators, and is itself a fine example of the difficulties with which the Chinese language bristles. Julien, the pioneer, went far afield by rendering it "the vases which had a sword-grass painted on the bottom," while others, recognising the fact that this was never done and endeavouring to correct him, have referred to these pots as characterised by their finely finished

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bottom. The difficulty is in the Chinese disregard of connectives, and the text is open to almost any construction, even that of Julien. But the experience of the collector conclusively proves that the expression *p'en ti* here used means "the pot *and* its saucer" and not "the bottom of the pot." The pots have holes pierced in the bottom to permit the water to escape, and so necessarily rest in a shallow saucer meant to contain the surplus water. They narrow toward their bases, and the saucers in which they rest should not be wider than the mouths of the pots. There should be similarity of shape—*e.g.*, a hexagonal pot should have a hexagonal saucer. When the two are intact, matching in shape and colouring, the value of each piece is greatly enhanced. Naturally many more saucers than pots are to be found in collections, as from their shape they were much less likely to be destroyed.

There is one variety of dish which I have heard classified by some Chinese collectors as *ti*, or "saucer," and by others as *hsi*, a term usually applied to bowls for washing brushes. Some of these are beautifully finished pieces. Like the ordinary *ti*, they rest upon short legs, but the piece itself is somewhat less shallow than any *ti* which I have seen associated with its *p'en*. These are usually finished with rows of knobs on the outside. Some of them might serve quite satisfactorily as narcissus bulb bowls, and I believe they have been so designated in some European collections. However, I am inclined to think that they originally had pots to match. A friend whose collection I recently had the pleasure of examining had three of these pieces, of varying size and colouring, which he classified as *hsi*. He also possessed a magnificent pot which had lost its saucer. On my expressing regret at the loss of the saucer, he placed each of the three in succession underneath the pot to test the effect. Each had to be rejected, as there was in each case something lacking in size or colouring, but in shape they were perfectly adapted.

Among other articles mentioned in the T'ao Lu as having been manufactured at the Chün kilns are garden stools, small round boxes with covers, square vases and jars.

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VARIETIES AND IMITATIONS

It is said that specimens of Chün showing all the variations of colour that we have enumerated were sent from the palace to the Ching-tê-chên factories to serve as models during the reign of Yung Cheng. These would, of course, be the best of their class, and we are told that the imitations were executed with remarkable skill and in great numbers. The T'ao Lu, after citing the criticism of the T'ang Shih Ssu K'ao regarding the coarse sandy material of certain Chün pieces, says: "This can only apply to genuine old Chün, as the Ching-tê-chên imitations showed splendid results in vases and jars also." Evidently the author means to assert that in the case of vases, jars, etc., at least so far as the quality of the paste is concerned, the imitation is to be distinguished from the original by its superiority. We must remember, however, that this author was writing the history of the Ching-tê-chên kilns, not the history of pottery in general, and that he was interested in glorifying the work of the Ching-tê-chên potter. The modern Chinese connoisseur prizes a good Yung Cheng Chün as a thing of interest and beauty in itself, but he classes it far below his genuine old Chün, and so far as I can judge from the specimens examined, there is no reason why he should ever mistake the one for the other.

But the kilns of Ching-tê-chên have been turning out imitations of the Chün wares since the Yung Cheng period, and I understand that the Japanese have done the same. There was nothing fraudulent in the work of the Yung Cheng potter. He was honestly striving to emulate, and if possible to improve upon, the old art. But, according to Burton, these later imitators are working with intent to deceive. He says that their works are clever forgeries, and that they imitate so well the technical imperfections of the old wares that it seems impossible to distinguish them. The Chün wares of *sha t'ai,* or sandy paste, have been imitated in I-hsing clay.

The Yüan tz'u, which is the Yüan dynasty descendant of the Sung Chün, and which in native collections is usually found side by side with it though far less highly prized, deserves a section to itself.

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EXAMPLES OF THE CHÜN WARES

In the opinion of H. E. T'ang Shao-yi, the best complete set of Chün pieces now in existence consists of four flower pots, with their saucers intact, eight pieces in all, which were formerly the property of Her Majesty the late Empress Dowager Tzu Hsi. These were so highly prized by her that she kept them always upon the table before her throne or chair of state, filled with flowers appropriate to the season, and there Mr. T'ang several times had the opportunity of seeing them. These pots are hexagonal in shape, and the colour is the finest vermilion. Mr. T'ang never had the opportunity of examining them closely, and could not describe them in detail, but in his judgment they are priceless. He believes them to be still stored in the palace, though it is conceivable that during the troublous period of the Dynasty's downfall they may have been stolen and concealed, or even put upon the market by eunuchs or palace servants.

The finest collection of Chün to which I have been given access is that of Mr. (Chao) Ch'ing K'uan, a retired Manchu gentleman resident in Peking.[1] Among his pieces I may mention the following:

A well-matched flower pot and saucer, each quadrangular in shape, the pot widening toward the top, as most of these pieces do, and presenting the appearance of a truncated pyramid inverted. The blue of the groundwork is the *t'ien-lan,* or sky-blue, and the prevailing colour is a fine red. This red being the colour most highly prized by the Chinese, Mr. Ch'ing K'uan considers the set the best in his collection. The incised numeral is 10.

Another set—pot and saucer—are oblong hexagonal. The prevailing colour is a splendid *aubergine.* This pot is remarkable for its "earth-worm tracks," which are peculiarly noticeable both outside and inside. Inside they are largely V-shaped markings, but outside they extend in long lines which really resemble more than any others that I have seen the lines which might be made by an earth-worm wriggling

[1] The surname *Chao* has been assumed by Mr. Ch'ing K'uan since the revolution made him a Chinese citizen.

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in the sand. Unfortunately the rim of this pot had been removed owing to injury, and the exposed upper portion of the pot had been ground down and painted brown. The numeral of the pot is 7, and that of the saucer 10.

Another set has four rounded sides and shows an *aubergine* colouring somewhat lighter than the preceding. Its "earth-worm tracks" are also less striking. The pot is number 4, and the saucer 8.

I did not measure any of these pieces. The height of the pots as they rested in the saucers probably average about seven inches. Both pots and saucers rest upon squat feet corresponding in number to the sides. The bottoms of the pots are pierced with holes to permit the escape of surplus water. They also show numerous small spur-marks.

There is one pot with globular body and spreading mouth, but without saucer. This is about seven inches high. The prevailing colour is blue, but some good touches of red appear on the bulging portion outside. The numeral is 6.

This collection also contains a number of fine *hsi,* or bowls for washing brushes. It was by this term that the owner invariably referred to them. However, hereafter I shall mention such pieces as "bulb bowls," that being the name usually given them by writers in English.[1]

I was not able to see the collection of H. E. T'ang Shao-yi, it being stored in Tientsin. He showed me, however, one favourite piece kept in his home in Shanghai. This is a bulb bowl about three inches high and six inches in its greatest diameter. The best colouring is the purple of the upper inside part. The bottom of the interior is dotted and mottled and of a nondescript colour which Mr. T'ang characterised as "onion *ch'ing,*" explaining, however, that in his idea the *ch'ing* of the onion is more blue than green. The great beauty of the piece is in the excellence of its V-shaped markings or "earth-worm tracks," which are peculiarly well defined. The exterior is finished with the usual row of knobs. The numeral is 9.

The best specimens of Sung Chün in the collection of H. E. Sheng Hsüan-huai were destroyed by a shell during the recent fighting at the Kiangnan Arsenal. Among the articles remaining were:

[1] Mr. Ch'ing K'uan's excellent collection of Yüan tz'u will be mentioned elsewhere.

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A flower pot which the keeper characterised as a Sung Chün but not a Kuan or Imperial Chün. It is of *sha t'ai,* or sandy paste.

A *ti,* or saucer, about three inches in its greatest diameter, the upper rim incurved. This is of crude appearance but has some good spots of red colouring. A mass of glaze is collected at the bottom. The piece may be regarded as an accident of the furnace, and, though not well finished, is interesting.

A writer's small water pot of *tz'u t'ai,* or the better quality of paste. The colour is "blue of the sky after rain" and the glaze remarkably thick, as may be seen where it is collected in irregular masses at the base.

A large plate of *sha t'ai,* the colour purple and blue with lines of red.

A bowl with crackle and the colour effects showing in large splashes. This had to me the appearance of Yüan tz'u, but the keeper said that he classified it as Sung owing to the peculiar lustre of the glaze.

In a shop off Kiukiang Road, Shanghai, I found an excellent specimen of *hsi,* or bulb bowl. It is a little over three inches high, and more than nine inches in diameter. The colours are sky-blue and *aubergine,* and the V-shaped markings are excellent. On a spot inside, about the size of a silver dollar, a fine crackle appears. The numeral is 2. The dealer informed me that this piece belonged to a private collection and had been placed with him to be sold on commission.

In the Wen Yüan Tzü, Newchwang Road, Shanghai, I found a piece called by the dealer a flower pot, which might be described as beaker-shaped. It has a bulging centre, narrowing abruptly and then widening again to the foot. The original shape of the upper portion could not be determined, as it had been injured and a portion ground off. A part of the upper portion still appears, but the symmetry is destroyed. The prevailing colour was called by the dealer *mei-kuei-hung,* or "rose-red," but to my eye this red bears a distinct tinge of purple. The groundwork and inner lining are sky-blue, and a colour something like eel-green appears at the edges where the glaze has run thin. A splash of blue colour appears on the inverted bottom. Four bars project from each of the three sections of the piece. The numeral is 6.[1]

[1] H. E. T'ang Shao-yi and H. E. Chang Yin-t'ang both examined this piece and certified to its genuineness, though they considered its value greatly deteriorated by the injury to the upper portion. The colouring they pronounced extremely good.

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Mr. Chun Chik-yu writes me that he possesses three first-class specimens of genuine "Northern Sung Chün," and he figures and describes a pot with its saucer. These two pieces have four rounded sections and are oblong in shape, the greatest length being seven inches and the greatest width five and a fraction. The pot is two and three-eighths inches high. The paste he calls a "white, warm wax colour," and says that this may be determined by examination where the glaze has run thin, and also by the spur-marks. It is "hard, compact, and lustrous," qualities which give a good background for the glaze. The colour is a deep plum-purple with touches of rose-red at the four legs. A yellowish wax colour shows at the edges, and the inside is bluish. "Both inside and outside are covered with a thin frost, and the worm markings show the truer colours." Mr. Chun encloses a drawing of the "earth-worm markings." Like the piece described from the collection of Mr. Ch'ing K'uan, these are V-shaped on the inside of the piece, and outside run into longer lines, which really suggest the name given them. A few fine crackles which Mr. Chun calls "age-crackles" are to be found "in the parts exposed to water." The bottom shows five colours—dark rose-red, dark purple, sky-blue, yellowish olive, and, at the numeral mark and another spot where the glaze is thin, a tobacco brown. The numeral is 7.[1]

An interesting collection examined is that of Mr. Kuan Mien-chün of Peking. In addition to various pieces similar to those already described, he has a garden stool about two feet high, similar in size and shape to those manufactured and used nowadays, which he believes to be a genuine Sung Chün. As one would expect from the reference to these stools in the T'ao Lu, it is of *sha t'ai,* and not the finest technique, but it is none the less an object of great beauty and interest. It has openings in the shape of animal heads called *shou t'ou,* and is decorated with rows of knobs. The prevailing colour is "blue of the sky after rain," but is quite flecked and dappled. The glaze is pitted in places with tiny holes which Mr. Kuan called "ant-tracks." On the

[1] In many pieces examined I have noted the frosty appearance to which Mr. Chun refers. The colour, particularly on the inside, which is usually blue, is deeper and clearer where the V-shaped marks occur.

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unglazed surface of the interior are peculiar markings which look as though the paste had been pressed and patted into shape with a shell. The stool was excavated along the line of the Pien-Loh Railway. I had the temerity to ask Mr. Kuan its value. He said that it cost him "three obeisances," and was not for sale at any price.

Among Mr. Kuan's specimens was a flower pot from the kilns of Ching-tê-chên. It was not meant to deceive, for it bore the Yung Cheng mark. The colour is too uniform as compared with the old pieces, and the glaze lacks the peculiar opalescent quality of the Sung Chün. The technique is excellent.

This list is already so long that I will not describe the various pieces noted in catalogues, etc. I would, however, call the attention of the reader to the Catalogue of the Burlington Fine Arts Exhibition of 1910.

HINTS TO THE COLLECTOR

THE Chün kilns operated for a long time, and the output was probably large. The wares were heavy and durable, therefore it is reasonable to suppose that genuine pieces have survived to the present day.

The paste is of two sorts—a light-coloured, hard, compact paste called *tz'u t'ai,* and a dark, sandy paste called *sha t'ai.* Genuine pieces of the former will be found chiefly in the shape of flower pots and bowls; of the latter, in vases, various small objects for the study, etc.

The quality of the glaze can be learned by experience only, not by description. Perhaps the word which best describes it is "opalescent."

Red is the colour most highly prized. *Aubergine*-purple ranks second. Pieces in which either of these colours prevails are very highly prized. Even slight flecks or streaks of the red give a piece value.

The "earth-worm tracks" are found on all the best pieces.

Chün ware is usually not crackled. If crackle does exist, it is incidental, and, if I understand Mr. Chun's theory, not due to the cracking of the paste in cooling, but to age and contact with water.

All really good specimens have the incised numeral underneath. It is, of course, understood that the numeral in itself proves nothing.

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Hobson, in his preface to the Catalogue of the Burlington Fine Arts Exhibition, speaks of a reddish-brown dressing which appears on the bottom of some of the pieces classified in that collection as Sung Chün. He remarks that but for the trustworthy evidence of Chinese connoisseurs to the contrary, this dressing would lead him to consider the articles Yung Cheng imitations. My experience has been the same. Some of the best pieces that I have seen have this dressing, yet they are owned by men who have spent a lifetime and practically unlimited funds in making their collections. If they have been deceived, how shall we escape! But personally I should prefer a bottom with glaze of variegated colouring like that described by Mr. Chun. I have seen no statement in literature as to how the old Chün potters finished the bottoms of their pieces.

The market is flooded with imitations in response to the present-day popular demand. I make this statement on the authority of William Burton, F.C.S. ("Porcelain: a Sketch of its Nature, Art, and Manufacture"). In his opinion, some of the later imitations, Chinese and Japanese, can hardly be distinguished from the originals.

Nevertheless, it is not the art shops of Peking or Shanghai that are so flooded, for the casual customer rarely sees a piece that even claims to be Sung Chün. When such a piece is in the possession of a dealer, it is produced only when asked for, and is usually brought forth from some back room or upper chamber, where it has been hidden.

Prices are high and mounting. The value of a flower pot or bulb bowl of good colour and marking runs into thousands. These values, now established, are not likely to decrease, unless absolutely successful imitations are made in large numbers.

THE CHIEN

CHINESE writers do not class this ware among the important products of the Sung dynasty. As it was not imitated at the Ching-tê-chên kilns, the T'ao Lu discusses it only in the chapter on "Ancient Wares," and gives a brief description which appears to be quoted from the Ko Ku Yao Lun. The T'ao Shuo, however, devotes some space to an account

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of the vogue which this ware enjoyed among the tea clubs of ancient times. Chinese connoisseurs of the present day know very little about it, but the Japanese appear to be full of enthusiasm on the subject.

This ware was made during the Sung dynasty, in what is now the district of Chien-yang, Chien-ning prefecture, province of Fukien. The city was at that time called Chien-chou. According to the T'ao Lu, the kilns continued to flourish during the Yüan dynasty.

The Ko Ku Yao Lun says that the pieces were, as a rule, quite heavy. Such lighter pieces as were produced were worthy to rank with other good Sung productions. The heavy cups were much sought after by the tea-drinkers, however, as they had the quality of retaining heat. The Ts'ai Hsiang Ch'a Lu says that in this respect the Chien bowls excelled the products of all other districts, and that the celadons and the white wares were never used in the "tea contests."

The famous glaze of the Chien must not be conceived as a black monochrome. It was a background of black with blue and purple iridescences and shot through with lines of golden brown. It is these lines which are compared to "hare's fur," and which may be regarded as one of the chief distinguishing marks of the Chien ware. The Ko Ku Yao Lun also mentions "pearl drops" which appear on the Chien bowls. It is not clear whether these are yellow marks which appear in round, pearl-like spots instead of lines, or whether they are patches similar to the "tear-drops" of the Ting.

A book called the Ch'ing I Lu calls the lines on the Chien ware "partridge markings." This appears to refer to a dappled rather than streaked appearance.

In the specifications submitted to me mention was made of certain decorative designs in the Chien ware, such as "birds in reserve," which were sometimes left in the bare paste, and also "designs of night and day," "running water effects," "still pools," and other interesting suggestive designs, such as "rabbit's fur." It is quite possible that designs in reserve were sometimes left in the Chien cups, as was occasionally done in the Lung-ch'üan ware, but I have seen no mention of such a practice in either European or Chinese literature. Brinkley says that sometimes, in specimens of later date, the decoration takes the form

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of conventional phœnixes, butterflies, maple leaves, etc., "in golden brown of the most satisfying richness and beauty." I find in Chinese literature no evidence that there was ever any intentional designing on the old Fukien tea bowls. A Japanese lady, in explaining to me the peculiar esteem in which these bowls have always been held by the people of her country, said that they were able to see in them "all sorts of scenery," but she did not mean that scenic effects had been definitely traced and intentionally produced.

The vogue enjoyed by the Chien wares among tea-drinkers was in part due to the thickness of the material, but this was a quality which might be easily attained at any kiln. The colour of the glaze was a far more important factor in its popularity. Tea-drinking in ancient times was a cult—a ceremonial observance—with which the cultured taste of the day wished to associate all pleasure possible. The blending of the *Chien yao* glazes with the colours of the tea was considered to give the most pleasing nuance of colour that the potter's art had achieved. This glaze was also considered to have the power of preventing, or rather retarding, the process of evaporation, and for this reason the wares were sometimes called "the slow-drying cups." To understand the Chinese appreciation of this quality one must know that the "tea contest" was merely a process of matching cups owned by different individuals to determine whose cup would retain moisture longest. He whose cup was able to show a trace of moisture after the others were entirely dry was the winner of the tournament. This appears to have been as exciting to the old-time Chinese as is the Derby to a modern Englishman. The T'ao Shuo calls attention to the fact that the sharp contrast of colour between the tea and the black glaze facilitated the task of the umpire.

I am not prepared to give the history of the Chien tea bowl in Japan. It appears to have been much more appreciated there than in China, as its very crudeness made it appropriate to the tea ceremonial, a very different process from the Chinese tea contest. It appears that a large portion of the Chien output found its way to Japan, and also that reproductions and modifications of the ware have been produced in great quantities, both in Japan and Corea.

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Various small articles other than tea bowls were doubtless produced at the Chien kilns; but, considered as a keramic product simply, the ware was very lightly esteemed and few such articles have been preserved.

VARIETIES AND IMITATIONS

THE T'ao Shuo, in its discussion of the Chien wares, quotes one authority to the effect that the black "hare's-fur" cups for the tea contests were first made at Ting-chou. We have seen elsewhere that the Ting-chou kilns did produce a black ware.

The *wu-ni yao,* or "raven-clay ware," appears to have been an inferior, and, judging by the arrangement of the T'ao Lu, an earlier product of the same factories. As the name shows, the clay was very dark. It was sometimes given a celadon glaze, and the P'ing Hua P'u compares it favourably with the Lung-ch'üan products, whereas other authorities dismiss it as unworthy of discussion.

EXAMPLES OF THE CHIEN WARE

I HAVE not been able to find any cups classified as Chien in Peking shops or private collections. The collection of Mr. Ch'ing K'uan contains a wide-mouthed bowl with dark brown glaze, dappled with lighter brown, which might be considered as corresponding to the descriptions given. The owner believes it to be a Sung, but says that it is not from the Chien kilns. It may be a Ting-chou product.

In the Burlington Fine Arts Exhibition of 1910 were shown two Chien bowls classified as Sung or Yüan. They were the property of Mr. W. A. Alexander. They are of dark brown stoneware with thick, purplish black glaze shot with golden brown. The rims are protected (or concealed) with metal bands.

A small vase in the same exhibition was classed as probably Chien. It was described as follows: "Vase of oval form with straight neck, wide mouth, and two loop handles; pale buff stoneware, thin brown glaze inside; in neck and on outside thick glaze of purplish black streaked

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and mottled with golden brown,[1] stopping in an uneven line short of the base. Height, four and three-fourths inches. Property of R. H. Benson."

We are told that numerous excellent specimens of this ware are to be found in Japan, and it had best be studied from that standpoint. It will be necessary, however, to discriminate carefully between real Sung Chien and similar Japanese and Corean pieces.

[1] The dappled appearance of the golden brown in the illustration might suggest "partridge feathers" or "pearls."

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MINOR KILNS OF THE SUNG

THE TZ'U-CHOU KILNS

THESE have already been mentioned in connection with Ting wares. Tz'u-chou anciently formed part of Chang-te Fu in Honan, but is now under the jurisdiction of Kuang-p'ing in Chihli. It is to the south of Ting-chou. The T'ao Lu tells us that the wares made there were as fine as Ting, but never had the tear-marks. There were both incised and painted styles of decoration. The latter was usually in brown, and there are many extant specimens of the heavy *t'u Ting* type bearing this brown decoration. Many fine pieces from the collection of Mr. G. Eumorfopoulus were shown in the Burlington Fine Arts Exhibition of 1910. Prominent among these are figures of Shou Lao, and other images.

We have seen that brown decoration was sometimes used on the Ting, but it was so much more common in the Tz'u-chou ware that this is by far the safer classification for such a piece. The distinction is unimportant, for the wares were so alike that Chinese authorities admit the impossibility of distinguishing them.

Sometimes the entire piece was glazed and painted brown and then a portion etched away, leaving the design showing in the bare paste. Examples of this sort are not uncommon in the shops. They occur most frequently in the form of large jars.

The Tz'u-chou kilns have never ceased to operate. They are still turning out a cheap ware, commonly used in Peking for domestic purposes and quite similar in style and decoration to the highly prized wares of ancient times.

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THE TUNG KILNS

THESE were private kilns which operated near K'ai-fêng Fu when that city was the capital of the Northern Sung. They produced a celadon somewhat similar to that of the imperial kilns, but of inferior quality. They showed the "red mouth and iron foot" so much prized by connoisseurs, and had no crackle. The uninitiated might find some difficulty in distinguishing them from the uncrackled Lung-ch'üan celadons.

The Chinese ideograph for *Tung* originally applied to these wares was that meaning "east." Owing to identity of sound, it has in the course of time become altered to the ideograph which means "winter," so that the term may now be rendered "winter-green." Under this latter term a number of specimens are catalogued in the T'ao Shuo.

THE TENG KILNS

THESE were at Teng-chou in Nan-yang prefecture, province of Honan. They produced a ware somewhat resembling the Ju.

THE YAO KILNS

YAO-CHOU was under the prefecture of Hsi-an in Shensi. These kilns produced a ware resembling the Ju, but inferior, and also a white ware.

THE YÜ-HANG KILNS

THESE were at Yü-hang hsien, Hang-chou prefecture, province of Chehkiang. The colour of the ware was like that of the Kuan, but it lacked gloss. It was uncrackled.

THE LI-SHUI KILNS

AT Li-shui hsien, Ch'u-chou prefecture, province of Chehkiang. Their product was an inferior celadon somewhat resembling the Lung-ch'üan.

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THE HSIAO KILNS

THESE were at Hsiao hsien, Hsü-chou prefecture, province of Kiangsu. Here also was the "Village of White Clay," and the kilns were sometimes called the "White Clay Kilns." The product was a rather fine white ware.

THE CHI-CHOU KILNS

THESE were the somewhat noted kilns of what is now Chi-an Fu in the province of Kiangsi. There are said to have been five different manufactories there, of which those of a Mr. Shu and his daughter Shu Chiao were the best known. They made white and purple wares, the latter resembling the purple Ting.

An interesting tradition connected with these kilns is that on one occasion a certain high official paid them a visit, whereupon, presumably in his honour, a batch of vessels then in the oven were suddenly transformed into jade. One would suppose that this might have been regarded as an excellent omen; but, on the contrary, we are told that the potters were so frightened that they closed their kilns and ran away to Jao-chou to take up work there in the Ching-tê-chên factories. This story is supposed to have had its origin in some unusual and unexpected transmutation effects.

THE HSIANG KILNS

THE location of these is not known with certainty, but they are said to have been in Hsiang-shan hsien, in Ningpo prefecture. They operated under the Southern Sung and produced a white ware with crab's-claw crackle, the finer pieces of which were compared with Ting.

THE YÜ-TZ'U KILNS

THESE were at Yü-tz'u hsien, Tai-yüan Fu, province of Shansi. They continued a manufacture which had been begun under the T'ang dynasty, and produced a coarse, heavy ware.

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THE P'ING-YANG KILNS

THESE were also in Shansi and continued a work begun under the T'ang. These two Shansi kilns are of no interest except for the primitive character of their work. It being very heavy and durable, specimens doubtless exist to the present day.

THE SU-CHOU KILNS

LOCATED at what is now Fêng-yang Fu, they made an imitation of the Ting which was quite widely disseminated.

THE SZE-CHOU KILNS

THESE were in the province of Anhui. The ware was also an imitation of the Ting.

NOTE. With so many kilns turning out white wares of the Ting type and celadons of varying shades, all heavy and durable in character, one cannot help suspecting that many extant specimens classed as Ting, Kuan, Ju, etc., if really dating from the Sung, are products of the minor kilns. Particularly is this true of the many pieces which lack the finish and the beauty which a study of the literature of the famous kilns has led us to anticipate.

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WARES OF THE YÜAN DYNASTY

UNDER the Yüan rulers there was no sudden change in the keramic art, but the product gradually deteriorated owing to lack of imperial patronage. It is, of course, often impossible now to determine with certainty to which period many pieces belong, and the classification "Sung or Yüan" is often the only safe one to adopt. Native connoisseurs seem to be guided chiefly by the quality of the glaze in deciding the question, and in many cases admit their inability to decide.

White wares of the Ting type continued to be made, the nearest approach to the excellence of the genuine northern Ting probably being the work of P'eng Chün-pao of Ho-chou. The Ching-tê-chên kilns turned out white wares and celadons, and it is said that the pieces destined for the court were marked with the characters "Shu Fu." We have seen that the Lung-ch'üan kilns were still active, but their work was of inferior quality.

But though white wares and celadons were made under the Yüan dynasty, the term *Yüan tz'u* as used by the Chinese to-day almost invariably means the somewhat degenerate output of the Chün kilns, shards of which are shown in our exhibition. Along with the superior Sung Chün, this ware is enjoying a great vogue among collectors to-day. Many broken pieces may be seen in the Peking shops, and they are frequently ground into various shapes for belt buckles and other ornaments. Pieces in good condition are also not uncommon, and those showing good colouring command a high price. The colouring is similar to that of the Chün, but, as elsewhere noted, the transmutation tints are more likely to appear in bold splashes of colour, rather than in streaked and dappled effects. Crackle is far more common, and the paste is not so good as in the best quality of Chün. However, the Chinese, in deciding, seem to be guided chiefly by the quality of the

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glaze. A crackled piece with bold spots of colouring, which I should have unhesitatingly pronounced Yüan, was classed by its owner as Sung Chün owing to the rich, opalescent character of the glaze, which he said never was achieved during the Yüan period.

Fine bowls and plates of this ware may be seen in Peking, both in shops and private collections. In the collection of Mr. Ch'ing K'uan, for example, may be seen a magnificent tripod censer over a foot high, with cover. The upper rim, having sustained injury, has been ground down and finished with a band of copper, and ornaments in the shape of deer's heads have been added. Another similar censer, somewhat smaller, has rim and ears intact, and is ornamented with a dragon in relief. Both show splendid colouring. Mr. Ch'ing K'uan also has eight small bowls showing good spots of colour, and so well matched that one feels almost inclined to question their antiquity. Among various other articles, he called my attention to a gourd-shaped vase, the top ending in seven tubes, each with separate opening to contain a single flower, and finished at the neck with a decoration simulating a knotted ribbon. To him the peculiar excellence of this piece lies in a single tricoloured spot which shows red, purple, and a greenish turquoise in concentric circles—a most interesting trick of the furnace.

ROSE SICKLER WILLIAMS.

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GLOSSARY OF CHINESE TERMS

Yao (窯). This ideograph is derived from the radical *hsüeh* (穴), meaning a cave or pit, and the phonetic *kao* (羔). A kiln; the product of a kiln; pottery in its widest sense.

Yao chiang (窯匠). A potter.

Yao kung (窯工). Potter's work.

Yao (窰). Another form of the foregoing, derived from the radical "cave" and *yao* (缶), a jar. The first form is the more correct.

T'ao (陶): from the radical *fu* (阝), a mound, and the phonetic *t'ao* (匋), which latter is also used without the radical and having the same meaning. A kiln.

T'ao jen. A potter.

T'ao ch'i. Pottery.

(Though *yao* and *t'ao* may be alike defined "kiln," the usage is not the same. *T'ao* is never used to designate the wares emanating from the kilns unless it has the word *ch'i*, "wares," following it.)

Ting yao (定窯). Wares of Ting-chou; subsequent wares of the Ting type.

Pei Ting (北定). Northern Ting.

Pai Ting (白定). White Ting.

Nan Ting (南定). Southern Ting.

Fen Ting (粉定). Said by the T'ao Lu to be applied to the same ware as the term *pai Ting.*

T'u Ting (土定). Literally, "earth Ting": a coarse, crackled Ting.

Ju yao (汝窯). Wares of Ju-chou.

Kuan yao (官窯). Imperial ware; modern application, the wares made for imperial use at the Ching-tê-chên kilns.

Sung Kuan yao (宋官窯). Imperial ware of the Sung: specifically applied to the product of the kilns which were located at the capital, but not restricted to these in colloquial use.

Ko yao (哥窯). Literally, "elder-brother" ware; the ware made at Lung-ch'üan by the elder Chang: commonly applied to other wares having the fine fish-roe crackle of the Sung Ko.

Lung-ch'üan yao (龍泉窯). Wares made at Lung-ch'üan.

Chang Lung-ch'üan (章龍泉). The wares made by the younger Chang.

Chün yao (均窯). The wares made at Chün-t'ai, now Yü-chou.

Chien yao (建窯). Wares of Fukien province: modernly applied to the ivory-white, or blanc-de-Chine.

Sung Chien yao (宋建窯). The black or dark-coloured ware made in Fukien under the Sung.

Ch'ai yao (柴窯). A ware made at Cheng-chou previous to the Sung. Largely traditional: supplied the type for the Honan wares of the Sung.

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Pi-sê yao (祕色窯). "Secret colour" ware; a ware of a colour reserved for imperial use.

Sui-ch'i yao (碎器窯). Crackled ware: specifically applied to a ware made at Chi-chou which had a colouring pigment rubbed into the crackle.

Wa (瓦). A brick; a tile: commonly used to distinguish earthenware from stoneware and porcelain.

Han wa (漢瓦). Earthenware of the Han period: commonly used to designate Han tiles and all recent finds of mortuary pottery which do not rise to the rank of stoneware.

Tz'u (瓷): from the radical *wa* (瓦) and the phonetic *tz'u* (次). Defined in the Shuo Wen, the oldest Chinese dictionary, as *"wa ch'i,"* or "earthenware." Defined in the Lei Pien, a dictionary of the Sung period, as "the harder and finer product of the kilns." Commonly applied now to stoneware and porcelain.

Tz'u (磁): from the radical *shih* (石), a stone, and the phonetic *tz'u* (茲). Sometimes incorrectly used for the foregoing. Defined in the Shuo Wen as "a stone that attracts iron"; a loadstone. Also the name of the *Chou* city in south Chihli where wares were produced similar to the Ting type. From the fact that this city produced such wares, and that the sound is identical with that of the word meaning "stoneware or porcelain," a certain confusion in the use of the word has arisen. But there is no such confusion in the mind of the Chinese scholar. The purist never uses it; and all arguments as to the date of the origin of porcelain which have been based on the use of this word are valueless.

T'ai (胎). Literally, "the womb"; a framework; as applied to porcelain, the body or paste.

Sha t'ai (沙胎). A sandy paste.

Tz'u t'ai (瓷胎). A stoneware or porcelain paste.

T'o t'ai (脫胎). Wares from which the body has been removed; egg-shell wares. The Chinese also speak of "semi *t'o t'ai.*" I should regard the introduction of these terms as marking the date of the advent of true porcelain in the sense of a translucent ware.

Yu (釉). The glaze. The T'ao Lu calls attention to the fact that this character is frequently written in various incorrect forms.

Wen (紋). Lines or markings.

Sui wen (碎紋). Crackle.

Yü-tz'u wen (魚子紋). Fish-roe crackle.

Hsieh-chua wen (蟹爪紋). Crab's-claw crackle.

Ch'iu-ying wen (蚯蚓). Earth-worm tracks: the characteristic markings of the best Chün. (This is a common colloquial term not found in literature.)

T'u-ssu wen (兎絲紋). Dodder markings (?).

Huang-t'u pan (黃兎斑). Hare's-fur markings: applied to the black Chien.

Kao-lin (高嶺). Literally, "a high range": applied to the hills near Ching-tê-chên from which the clay so called was first derived.

Pe-tun tz'u (白墩子). "White briquettes"; the porcelain stone after having been pulverised and shaped into bricks.

Ch'ing (青). Green, blue, black, or grey. (See note to translation.)

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Yü ko t'ien ch'ing (雨過天青). "Blue of the sky after rain": colour of the traditional Ch'ai. Said by modern connoisseurs to be a delicate grey-blue.
Fen ch'ing (粉青). A pale *ch'ing*.
Mei-tz'u ch'ing (梅子青). Plum-green.
T'ien-lan (天藍). Sky-blue.
Yüeh-pai (月白). Moon-white.
Chu-hung (硃紅). Vermilion red.
Chu-sha hung (硃砂紅). Cinnabar red.
Mei-kuei hung (玫瑰紅). Rose-red.
Mei-kuei tz'u (玫瑰紫). A purplish red.
Ch'ieh-p'i tz'u (茄皮紫). Aubergine, or "egg-plant" purple.

The above are appended in the belief that they may be of interest, particularly to the student who has some knowledge of the Chinese characters.

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CHINESE AND COREAN

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NOTE. **The potteries described in the following catalogue are numbered in the order in which they were arranged for exhibition; the Japanese objects being numbered from 1 to 100; the Corean from 101 to 150, and the Chinese from 201 to 372.**

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PREFATORY NOTE

CHINESE AND COREAN POTTERIES

ALTHOUGH for a long time past a few far-seeing and tasteful collectors have been gathering in all the chance specimens of early pottery and porcelain which have strayed from China, it is only in quite recent years that a widespread movement has been apparent in Europe and America in favour of the earlier phases of Chinese art; and nothing could be more symptomatic of this movement than the opening of an exhibition in which the Chinese section consists entirely of Sung and Yüan types.

The circumstances which have made such an exclusive exhibition possible are in themselves interesting. The growing desire among Western collectors to possess examples of the beautiful Sung wares, and the consequently enhanced prices which these wares now command, have created a good market for them outside of China; and the demand has come at a time when the conditions prevailing in China, regrettable as they are from so many points of view, have set free a supply of keramic rarities which have been hitherto jealously guarded. At the same time our knowledge of the wares themselves has been greatly augmented by the finds of early pottery and porcelain in the ground which railway construction has chanced to disturb. Consequently there has been a steady stream of early wares leaving China in the last few years, potteries coarse and refined, grave-goods and collectors' masterpieces, all of them attractive for æsthetic or antiquarian reasons. Indeed, it is surprising how few of these old potteries, even of the roughest of them, are devoid of æsthetic appeal; while of the true representations of the Sung pottery words are impotent to describe the subtle beauty and charm.

They are true children of the potter's art, reflecting in their strong but graceful contours, in the skilful finish of their simple forms, the loving touch of a master hand. They are clothed in the purest of keramic adornments—glaze, and in most cases glaze alone. Sometimes decoration in relief (carved, applied, or pressed out by moulds), or in

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fine, firm lines traced with a metal point, is added, true keramic methods which consist of adding or subtracting clay and clay. Even when the adventitious aid of the painter's brush is requisitioned, the pigment used is almost always a coloured clay.

But the outstanding feature of the Sung and Yüan wares is the beautiful colour which pervades the glaze,—colour due in part to infinitesimal quantities of iron and copper oxides transformed by the magic of the fire into innumerable shades of green and brown, crimson and purple, turquoise and even black, but due perhaps more especially to opalescence, the happy accident of an immature technique in which the thick, slow-flowing, irregular glaze, full of minute bubbles and pin-holes, breaks up the light as it receives it into unimagined combinations of prismatic colours. This is the secret of the ever-changing tints of the Chün ware, to which age has added a further charm by investing the surface of the glaze with a faint iridescent lustre.

Add to these the smooth soft green of the celadon and the refined ivory and waxen whites of the Ting wares, and the growing admiration for the early Chinese potteries needs no further explanation. Indeed, the colours of the Sung and Yüan glazes are the most subtle and at the same time the most sensuous in the whole range of keramic art.

Nor is this all. Compared with later Chinese porcelains, the early wares have the advantage of appealing more strongly to the sporting instinct at the back of every collector's mind. The former are well known and easily placed, and they can be acquired without difficulty by those who have the means. The latter are still rare enough to require hunting, and they are a difficult, elusive, and often dangerous quarry worthy of a true collector's steel. The knowledge of them has only just begun: there are new fields to be explored and fresh discoveries to be made. At present we have tasted just enough of their quality to make our appetite insatiable.

As to their classification, it is still largely tentative and must remain so until systematic excavation is made and literary evidence is supplemented by spade-work. One type of Chün ware, for instance, is clearly established; but the same name is used to cover other large groups, one of which, called "soft Chün" in the catalogue, differs widely in its buff-

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red paste and crystalline glaze from the traditional Chün type. One or two kinds of Ko ware are recognised, while others and the cognate Kuan wares are still conjectural and as misty as the smooth lavender-grey glaze which I have tentatively associated with the name of Kuan in the descriptions. The typical Lung-ch'üan celadon is well known, but there are many other celadons awaiting identification; and the same partial recognition has been reached in the large group of Ting wares. There is, in fact, abundant scope for research and discovery.

Literary evidence has been our mainstay hitherto, and the results, though incomplete, are not altogether negligible. A single instance will serve to illustrate its value and at the same time to introduce the Corean wares which are described in another section of the catalogue. Hsü-ching was an officer in the suite of Lu Yun-t'i, who went on an embassy to Corea in 1125, and among the notes which he made on that country are the following instructive paragraphs:

"The wares of Kao-li (Corea) which are green (*ch'ing*) in colour are described as *fei* (kingfisher) by the people of the country. In recent times the fashion of these wares has been clever, and the colour and glaze even better (than the form). The shape of the wine pots is like a gourd, with small cover on the top in the form of a duck squatting on a lotus flower. They have, besides, bowls (*wan*), platters (*t'ieh*), wine cups (*pei*) and (tea) cups (*ou*), flower vases and soup bowls (*t'ang chan*), all closely copying the style and make of Ting ware. . . . Only the wine pots present novel features.

"In Kao-li the drinking vessels and dishes for the banquet table are mostly of gilt metal or silver, but green pottery vessels are also highly prized. There are, besides, lion (*suan i*) incense-burners which are also *fei* colour. The creature squats on top of the vessel, supported by an upturned lotus. Of all the wares, only these are of exceeding excellence. The rest have a general resemblance to the old *pi-sê* (secret colour) ware of Yüeh-chou and the recent wares of Ju-chou."

As we are quite familiar with the Corean celadon, we obtain from this last passage a clear hint as to the nature of two rare Chinese wares.

R. L. Hobson.

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CHINESE

SOFT CHÜN WARE

201 Vase of pomegranate form with S-shaped foot. Reddish buff ware with thick opalescent glaze of turquoise colour faintly crackled, and frosted in places with brown and splashed with crimson.
Soft Chün type: probably Sung dynasty.
H. 3 inches. D. 2⅝ inches. *Loaned by* Mr. Samuel T. Peters.

202 Water pot of depressed globular form with small mouth. Reddish buff ware with crackled opalescent glaze of turquoise colour with broad band of plum purple blotched with turquoise and faint green stains.
Soft Chün type: Sung dynasty.
H. 1⅝ inches. D. 3 inches. *Loaned by* Mr. Alfred N. Beadleston.

203 Vase with conical bud-shaped body and small mouth. Reddish buff ware with thick opalescent turquoise glaze, lightly crackled and shading off into faint purple.
Soft Chün type: probably Sung dynasty.
H. 3⅛ inches. D. 3 inches. *Loaned by* Mr. Samuel T. Peters.

204 Water pot, melon-shaped with five lobes; small mouth, short spout, and loop handle with a bud-shaped thumb-piece. Reddish buff ware with thick opalescent turquoise glaze, lightly crackled and breaking into crimson on the lower parts.
Soft Chün type: probably Sung dynasty.
H. 3⅛ inches. D., with spout and handle, 3¼ inches.
Loaned by Mr. Samuel T. Peters.

205 Vase, bottle-shaped with pear-shaped body, slender neck, and spreading mouth. Buff ware with faintly crackled turquoise glaze, with a purple splash on the neck shading off into purplish brown.
Soft Chün type: probably Sung dynasty.
H. 4 inches. D. 3 inches. *Loaned by* Mr. Samuel T. Peters.

206 Vase with globular body and short narrow neck slightly tapering upward. Buff ware with thick opalescent turquoise glaze lightly crackled.
Soft Chün type: Sung dynasty.
H. 4 inches. D. 3½ inches. *Loaned by* Mr. Samuel T. Peters.

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207 Vase of ovoid form with small mouth. Reddish buff ware with thick opalescent turquoise blue glaze crackled and forming in billowy lumps on the sides and splashed with three symmetrical crimson patches on the shoulder.
Soft Chün type: probably Sung dynasty.
H. 4½ inches. D. 2¾ inches. *Loaned by* Mr. Samuel T. Peters.

208 Vase of baluster form, shaped in four lobes: high shoulders and small mouth. Reddish buff ware with thick opalescent turquoise glaze lightly crackled and almost entirely transmuted into dull purple, which is broken here and there by "earth-worm" markings.
Soft Chün type: probably Sung dynasty.
H. 6⅛ inches. D. 3 inches. *Loaned by* Mr. Samuel T. Peters.

209 Vase of baluster form with high shoulder and small mouth. Reddish buff ware with crackled turquoise glaze faintly tinged with lavender, and frosted with brown on the sides.
Soft Chün type: probably Sung dynasty.
H. 6⅜ inches. D. 3½ inches. *Loaned by* Mr. Samuel T. Peters.

210 Vase, pear-shaped with slender neck, spreading mouth, and two dragon handles: on a pentagonal stand with five small feet and the sides pierced with quatrefoil openings. Buff ware with thick opalescent turquoise glaze, crackled and shrunk into an uneven surface like orange peel: light splashes of crimson here and there.
Soft Chün type: probably Sung dynasty.
H. 7⅝ inches. D. 3¾ inches. *Loaned by* Mr. Samuel T. Peters.

211 Vase, melon-shaped with eight shallow lobes: low neck and base. Buff pottery with opalescent turquoise blue glaze finely crackled and flowing unevenly so that the body colour shows through in places. Light tinges of purple and crimson and greenish patches appear here and there.
Soft Chün type: Sung dynasty.
H. 4¾ inches. D. 6 inches. *Loaned by* a collector.

212 Vase of baluster form, shaped in four lobes: high shoulders and small neck. Reddish buff ware with thick opalescent turquoise glaze lightly crackled and shading off into faint purple on one side. Two curious pointed oval depressions appear on the other side.
Soft Chün type: probably Sung dynasty.
H. 8¼ inches. D. 4¾ inches. *Loaned by* Mr. Samuel T. Peters.

213 Water dropper in form of a squatting hen with one chicken on its back and the head of another appearing from under its wing: cleverly modelled. Soft reddish buff ware with opaque crackled glaze of white colour faintly tinged with turquoise, broken here and there by small splashes of dark ruby red. The glaze is much decayed, and encrusted with a brownish film, and shows an occasional iri-

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descence. There is an oval opening in the back, and the beak is pierced to serve as a spout.
Soft Chün type: Sung dynasty.
H. 6 inches. L. 6¼ inches. *Loaned by* Mr. Samuel T. Peters.

214 Vase of oval form with small low neck and projecting lip. Buff pottery burnt reddish at the base rim, with thick opalescent glaze finely crackled and ending just short of the foot outside. The colour is turquoise blue warming into lavender, with large flushes of rosy purple.
Soft Chün type: Sung or Yüan dynasty.
H. 9 inches. D. 5⅝ inches. *Loaned by* a collector.

215 Vase with pear-shaped body, the lower part moulded with slightly raised lotus petals: contracted neck and spreading mouth with raised studs suggesting the seed-pod of the lotus. Buff stoneware with thick opalescent glaze minutely crackled, and of turquoise colour passing into lavender and sky blue and fading into a dull purple on the sides.
Soft Chün type: probably Sung dynasty.
H. 14¼ inches. D. 8¼ inches. *Loaned by* Mr. Samuel T. Peters.

216 Vase with globular body, and short neck expanding into a wide flat flange at the mouth. Reddish buff ware with thick opalescent glaze faintly crackled, the colour dull turquoise with passages of lavender and shading off into dull purplish tone on the sides. The glaze on the mouth rim is deeply flawed by the bursting of bubbles.
Soft Chün type: probably Sung ware.
H. 9⅝ inches. D. 10¾ inches. *Loaned by* Mr. Samuel T. Peters.

CHÜN WARE

217 Tray with moulded eight-foil sides and narrow rim with wavy edge. Grey porcellanous ware with crackled opalescent glaze of greyish white tinged with pale lavender.
Chün or Kuan ware of the Sung dynasty.
D. 4½ inches. *Loaned by* Mr. Samuel T. Peters.

218 Plate with straight sides and narrow rim. Greyish buff stoneware with crackled opalescent glaze of pale lavender grey sown with purple points and broken by two purple splashes with green frosting in the centres: the bases unglazed.
Chün type: Yüan dynasty.
D. 5¾ inches. *Loaned by* Mr. Samuel T. Peters.

219 Shallow bowl of grey stoneware burnt rusty red on the foot rim. Crackled, opalescent glaze of misty grey-white tinged with lavender: splashes of purple and crimson with green and russet in their centres. Glaze inside the base.
Chün or Kuan type: Sung dynasty.
H. 1¾ inches. D. 6⅝ inches. *Loaned by* Mr. Samuel T. Peters.

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220 Stand, saucer-shaped with narrow flange and a small rounded cavity in the centre to hold a cup (?): the sides pierced with nine oval perforations. Grey porcellanous ware burnt buff brown on the raw edge of the foot rim. Opalescent glaze with a surface like sugar icing, and of greyish white colour tinged with pale purple and broken here and there with rusty brown spots and stains: the base glazed beneath.

Chün or Kuan ware: Sung dynasty.
D. 6¾ inches. *Loaned by* Mr. Samuel T. Peters.

221 Saucer dish with narrow flanged rim. Porcellanous ware burnt red at the base, which is unglazed: the rest of the surface covered with a smooth opalescent glaze of pale delicate lavender grey or *clair-de-lune* with two patches of purple finely powdered with grey specks. The glaze is boldly but irregularly crackled.

Probably Kuan ware of the Sung dynasty.
D. 7⅛ inches. *Loaned by* Mr. Samuel T. Peters.

222 Dish with narrow edge. Porcellanous ware entirely covered with a smooth opalescent glaze of pale lavender grey. Three spur-marks under the base.

Chün type: Sung dynasty.
D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

223 Plate with narrow rim. Grey porcellanous ware with opalescent glaze of misty lavender grey colour specked with white and breaking into large patches of plum purple with crimson tinges. The surface is lightly frosted with brown. Three spur-marks beneath.

Chün or Kuan ware: Sung dynasty.
D. 7⅛ inches. *Loaned by* Mr. Alfred N. Beadleston.

224 Saucer dish of reddish buff stoneware and opalescent glaze, sparsely crackled. The colour is a misty lavender grey faintly frosted with brown and splashed with crimson. The base has a smear of brown glaze; and the numeral *êrh* (two) has been incised, apparently after firing.

Chün type: Sung or Yüan dynasty.
D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

225 Plate with narrow flat rim with six-foil edge. Grey-white porcellanous ware with opalescent glaze of pale lavender blue, faintly crackled with irregular lines. Hollow base partially glazed.

Chün or Kuan ware of the Sung dynasty.
D. 7⅝ inches. *Loaned by* Mr. Samuel T. Peters.

226 Dish with narrow, flanged rim. Grey porcellanous ware covered entirely with a crackled opalescent glaze of pale lavender tint, frosted over in places with a brownish film broken here and there by "earth-worm" marks. Five spur-marks under the base.

Chün or Kuan ware: Sung dynasty.
D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

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227 Dish, saucer-shaped. Buff stoneware with opalescent glaze which ends in waves and large drops around the foot rim. The colour passes from thin olive brown through lavender into a greenish grey pool flecked with brown and bursting out into a large purplish splash in the centre. Similar colouring outside, but more heavily mottled with brown flecks.

Chün type: Yüan dynasty.
D. 7⅝ inches. *Loaned by* Mr. Samuel T. Peters.

228 Saucer dish with scalloped sides, and a large peach-blossom with leaves modelled in low relief inside. Porcellanous stoneware burnt reddish brown on the raw base. Thick opalescent glaze with wonderful play of colour and freely crackled. The colour passes from pale transparent greenish brown on the salient parts to lavender blue finely flecked with grey; there are occasional spots and streaks of deep crimson brown, and two patches of amethystine purple with dark brown centres frosted with green. A greenish grey froth partially obscures the lavender ground. The same glaze appears outside, but with large areas of transparent green.

Chün ware of the Sung dynasty.
D. 8½ inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

229 Saucer dish of pale buff stoneware with crackled opalescent glaze ending in an uneven line beside the foot rim. The colour is lavender of varying depth faintly shot with grey, and on one side there is a large greenish splash shading into brown at the edge.

Chün type: Sung dynasty.
D. 9⅞ inches. *Loaned by* Mr. Samuel T. Peters.

230 Set of five bowl-shaped cups with small feet and slightly contracted mouth rims. Porcellanous ware burnt reddish brown on the unglazed base. Smooth opalescent glaze thin at the edge and of pale olive tint which passes into grey-dappled lavender with isolated patches and large areas of deep purple which is in one case slightly frosted with greenish brown.

Probably Kuan ware: Sung dynasty.
H. 1⅝ inches. D. 3⅜ inches. *Loaned by* Mr. Samuel T. Peters.

231 Pair of bowls with flattened sides, slightly contracting at the mouth, and small feet. Porcellanous ware burnt a buff brown in the exposed parts. Smooth, even, opalescent glaze sparsely crackled and of a beautiful lavender blue colour of pale misty tone. There is glaze inside the base rims and a bare patch inside the bowls.

Probably Kuan ware of the Sung dynasty.
H. 2½ inches. D. 4¼ inches. *Loaned by* Mr. Samuel T. Peters.

232 Bowl of conical form with small foot and contracted mouth. Grey porcellanous ware with smooth opalescent glaze ending in an uneven line short of the base. The colour inside is lavender grey with pale olive tinges on the rim and in

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the parts where the glaze has run thin, small patches of purple and rusty brown, and large irregular crackle. On the outside the green and lavender pass at once into a deep purple which suffuses the rest of the surface.

Chün or Kuan ware: Sung dynasty.
H. 3⅛ inches. D. 5½ inches. *Loaned by* Mr. Samuel T. Peters.

233 Bowl of conical form with small foot and slightly contracted mouth. Porcellanous ware burnt rusty brown in the unglazed parts. Smooth finely crackled glaze of pale lavender grey clouded with smoky brown and broken by purplish patches which have the bloom of a ripe peach. The base is partially glazed.

Probably Kuan ware of the Sung dynasty.
H. 3 inches. D. 5½ inches. *Loaned by* Mr. Samuel T. Peters.

234 Bowl of conical form with small foot and slightly contracted mouth. Porcellanous ware burnt reddish brown at the base. Thick opalescent glaze heavily bubbled on the upper parts and irregularly crackled, the colour deep lavender grey with light brown flecks here and there and a flush of purple on the upper part of the exterior. A patch of glaze under the base.

Chün or Kuan ware: Sung period.
H. 3⅜ inches. D. 6 inches. *Loaned by* Mr. Samuel T. Peters.

235 Bowl of conical form with small foot and slightly contracted mouth. Buff stoneware with thick opalescent glaze ending in an irregular welt above the base. The colour of the glaze is pale lavender grey, or *clair-de-lune*, flecked with brown in places and broken by large patches of purple filled in with grey and greenish brown.

Chün type: Sung or Yüan period.
H. 3⅝ inches. D. 6 inches. *Loaned by* Mr. Samuel T. Peters.

236 Bowl with rounded side contracted at the mouth. Grey porcellanous ware burnt reddish brown on the unglazed base. Boldly crackled opalescent glaze of milky lavender colour with a splash of purple inside, the centre of which shades off into a greenish grey; faintly frosted with brown outside.

Chün or Kuan ware of the Sung dynasty.
H. 2½ inches. D. 6⅜ inches. *Loaned by* Mr. Samuel T. Peters.

237 Bowl of conical form with small foot and slightly contracted mouth. Grey porcellanous ware burnt brown at the foot. Opalescent glaze strongly crackled and stopping at the foot in an uneven line. The colour is milky lavender shading into pale olive at the edges and broken by two splashes of amethystine purple.

Chün type: Sung or Yüan period.
H. 2¾ inches. D. 7 inches. *Loaned by* Mr. Samuel T. Peters.

238 Bowl of conical form with small foot and contracted mouth. Iron-grey stoneware with opalescent glaze sparsely crackled and ending short of the base. The

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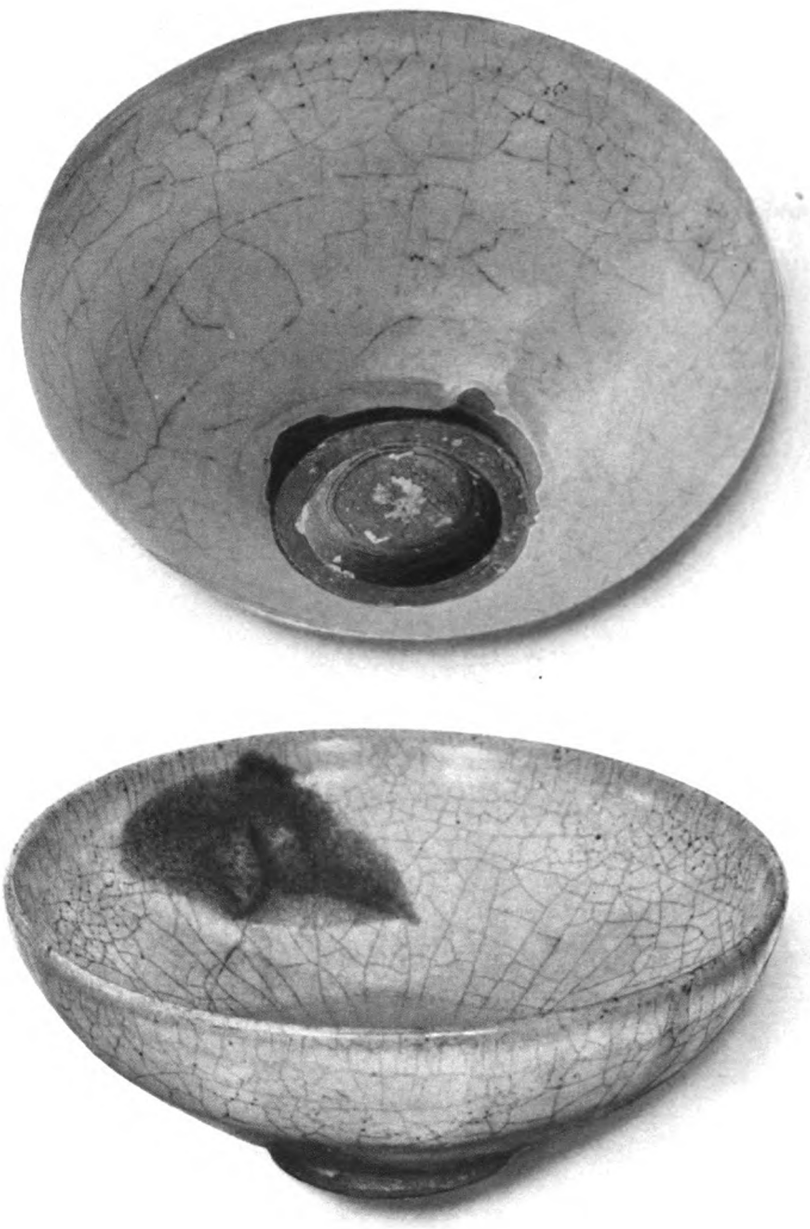

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colour is moonlight white or very pale lavender faintly frosted with brown and broken by two purple patches with pale centres.

Chün type: Yüan dynasty.
H. 3 inches. D. 7⅛ inches. *Loaned by* Mr. Samuel T. Peters.

239 Bowl of conical form with small foot and slightly contracted mouth. Iron-grey stoneware with thick fluescent glaze which runs into a deep pool inside and ends in a billowy roll and large drops short of the base outside. The colour changes with the flow of the glaze, from a thin brownish skin at the edge through a dark crushed strawberry tint to peacock blue streaked with grey and brown. The pool inside has boiled up into brownish grey scum and burst in large bubbles like lava.

Chün type: Yüan dynasty.
H. 3 inches. D. 7 inches. *Loaned by* Mr. Samuel T. Peters.

240 Bowl of conical form with small foot and slightly contracted mouth. Coarse reddish stoneware with thick opaque crackled glaze which ends in an uneven line short of the base. The colour is a pale smoky grey with a faint tinge of lavender, and there is a splash of crimson inside frosted over with green. The glaze has shrunk into deep corrugations on the lower part of the exterior.

Chün type: Yüan dynasty.
H. 3⅜ inches. D. 7¼ inches. *Loaned by* Mr. Samuel T. Peters.

241 Bowl of conical form with small foot and contracted mouth. Grey stoneware burnt red at the base, which is bare of glaze. Thick opalescent glaze freely crackled. The colour inside is grey tinged with purple and lavender, with a splash of grey-flecked purple and crimson with frosted brown centre, and a streak of madder brown. Outside it is rose purple flecked with grey, passing into crimson at the mouth and into lavender grey at the base.

Chün ware: Sung dynasty.
H. 3¼ inches. D. 7⅞ inches. *Loaned by* a collector.

242 Bowl of conical form with small foot and slightly contracted mouth. Iron-grey stoneware with flowing opalescent glaze which is boldly crackled and ends in an uneven welt just short of the base. The colour is purplish lavender shot with milky grey which dominates the purple where the glaze flows thick. Portions of the surface are thickly flecked with brown and there is a purple splash inside with a brown centre.

Chün type: Yüan dynasty.
H. 3¼ inches. D. 7 inches. *Loaned by* Mr. Samuel T. Peters.

243 Bowl of conical form with small foot and slightly contracted mouth. Buff stoneware with thick opalescent glaze which is irregularly crackled and stops short of the base. The colour is misty lavender grey and on the side is a purple splash frosted with brownish green.

Chün type: Yüan dynasty.
H. 3½ inches. D. 7⅜ inches. *Loaned by* Mr. Samuel T. Peters.

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244 Bowl of conical form with small foot. Reddish buff ware with opalescent glaze ending in a fairly even welt short of the base. The colour is lavender of varying depth frosted with brown and powdered on the upper part with light greenish specks: a few russet brown streaks and patches on the exterior.
Chün type: Yüan dynasty.
H. 3⅜ inches. D. 8 inches. *Loaned by* Mr. Samuel T. Peters.

245 Bowl of conical form with small foot and slightly contracted mouth. Brick-red stoneware with smooth opalescent glaze ending in an uneven line short of the base. The colour is very subtle, varying from grey to misty lavender with bursts of purple inside and a few spots of deep purplish brown.
Chün type: Yüan dynasty.
H. 3⅜ inches. D. 8 inches. *Loaned by* Mr. Samuel T. Peters.

246 Bowl with small foot and slightly contracted mouth. Greyish white porcellanous ware with smooth opalescent glaze of dove grey colour faintly tinged with lavender. Glaze under the base.
Chün or Kuan ware: Sung dynasty.
H. 3½ inches. D. 8¾ inches. *Loaned by* Mr. Samuel T. Peters.

247 Bowl of conical form with small foot and slightly contracted mouth. Buff stoneware with thick opalescent glaze lightly crackled and stopping short of the base. The colour is lavender grey clouded with brown and broken by a long narrow splash of rose purple frosted in the centre with green and brown. The glaze outside is waxen in surface and deeply pitted.
Chün type: Yüan dynasty.
H. 4¼ inches. D. 8⅞ inches. *Loaned by* a collector.

248 Basin with small foot and rounded sides slightly contracting at the mouth. Buff stoneware with thick opalescent crackled glaze ending in a billowy roll just short of the base. The colour inside is turquoise tinged with lavender and broken by three symmetrically placed splashes of purple dappled with crimson and in one case shading off into green. Outside it passes from purple streaked with grey into lavender with a passage of turquoise grey and dapplings of crimson.
Chün type: Sung or Yüan period.
H. 3¾ inches. D. 8⅝ inches. *Loaned by* Mr. Samuel T. Peters.

249 Bowl of globular form, slightly contracted at the mouth: small foot. Grey porcellanous ware burnt red brown at the foot and on the mouth rim, which are both bare. Smooth opalescent glaze of exquisite moon-white colour passing into pale lavender. A patch of glaze under the foot.
Kuan ware of the Sung dynasty.
H. 4⅛ inches. D. 6⅛ inches. *Loaned by* Mr. Samuel T. Peters.

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250 Deep bowl of globular form slightly contracted at the mouth: small foot. Grey porcellanous ware with beautiful opalescent glaze of pale lavender blue sown with faint greenish points and ending in a billowy roll at the base. Glaze under the foot and an unglazed patch inside.
Kuan or Chün ware: Sung dynasty.
H. 6⅛ inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

251 Basin with small foot, rounded sides, and contracted mouth. Reddish buff stoneware with crackled opalescent glaze flowing in waves on the exterior and ending in an uneven roll short of the base. The colour inside is lavender with purple splashes, one of which has a green-streaked centre and russet spots. Outside it is milky lavender lightly clouded with a greenish brown frosting.
Chün type: Sung or Yüan period.
H. 3⅞ inches. D. 8⅞ inches. *Loaned by* Mr. Samuel T. Peters.

252 Bowl of conical form with small foot and slightly contracted mouth. Grey porcellanous ware burnt rusty red on the base rim. Smooth opalescent glaze faintly crackled and of pale lavender grey colour. Glaze under the base.
Chün or Kuan ware: Sung dynasty.
H. 4¼ inches. D. 8¾ inches. *Loaned by* Mr. Samuel T. Peters.

253 Basin with small foot, rounded sides, and slightly contracted mouth. Reddish buff stoneware with thick opalescent glaze, faintly crackled and ending in a fairly even line short of the base. The colour inside is opal blue passing into lavender grey and heavily bubbled where it has flowed thick in the bottom of the bowl: it is broken by three splashes on the sides and one in the centre, of purple with passages of crimson, frosted with green and russet brown in the centres. Outside it changes from crimson to purple shot with grey, dappled and frosted with green. An exquisite specimen with wonderful play of colour.
Chün type: Sung or Yüan period.
H. 4 inches. D. 9¼ inches. *Loaned by* Mr. Samuel T. Peters.

254 Large bowl with small foot and rounded sides slightly contracting at the mouth. Pale buff porcellanous ware with thick opalescent glaze faintly crackled and ending in drops and waves around the base. The colour is an exquisite milky grey, lightly streaked and mottled with violet. Here and there an olive tint appears where the glaze is thin, and elsewhere the violet changes to purple. Inside is a pool of solid ivory-white faintly stained with green. A patch of milky lavender glaze under the base.
Chün type: Sung dynasty.
H. 4⅝ inches. D. 9⅞ inches. *Loaned by* Mr. Samuel T. Peters.

255 Incense-burner with depressed globular body, straight neck, and flanged mouth: three small feet. Grey porcellanous ware with misty lavender grey glaze passing into purple flecked with russet and green spots. Metal mount and cover, the latter with pierced floral design, made in Japan.
Kuan or Chün ware: Sung dynasty.
H. 2⅛ inches. D. 2¾ inches. *Loaned by* Mr. Samuel T. Peters.

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256 Incense-burner with globular bowl and low, cylindrical neck flanged at the mouth: three small feet. Grey porcellanous ware with smooth opalescent, lightly crackled glaze of misty lavender grey colour. An unglazed patch inside.

Chün or Kuan ware of the Sung dynasty.
H. 3¼ inches. D. 4½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

257 Incense-burner with globular body, straight neck, and flanged mouth. Grey porcellanous ware with faintly crackled opalescent glaze of pale lavender blue with splashes of purple which shade off into crimson and violet. Unglazed inside the bowl.

Kuan or Chün ware: Sung dynasty.
H. 8⅜ inches. D. 4¼ inches. *Loaned by* Mr. Samuel T. Peters.

258 Incense-burner with globular body, cylindrical neck with flanged mouth, two upright rectangular handles with dragon attachments, and three small feet. On the shoulders are two rosettes in applied relief. Grey porcellanous ware with opalescent glaze. The colour is pale olive brown where the glaze has run thin, and passes into milky lavender grey with areas of plum-coloured purple and brown.

Chün ware of the Sung dynasty.
H., with handles, 3⅞ inches. D., with handles, 4 inches.

Loaned by Mr. C. L. Freer.

259 Incense-burner with globular body, straight neck and flanged mouth, two dragon handles, and three small feet. Grey porcellanous ware with opalescent and faintly crackled glaze passing from grey to lavender and splashed with large patches of purple. An unglazed patch inside.

Kuan or Chün ware: Sung dynasty.
H. 3⅜ inches. D., with handles, 5⅛ inches. *Loaned by* Mr. Samuel T. Peters.

260 Vase with globular body, short neck with spreading lip, and two loop-handles. Buff stoneware with thick opalescent glaze strongly crackled and ending in a fairly regular welt short of the base. The colour is pale lavender blue flushing with purple on the sides and broken by large rose-purple splashes, with crimson flecked with grey in their centres. The shoulders are lightly frosted with brown, and the underlying purple emerges in the lines of the crackle and in the bubbles of the glaze.

Chün type: Sung or Yüan period.
H. 5 inches. D. 5⅝ inches. *Loaned by* a collector.

261 Jar of oval form with contracted neck and wide mouth with thick rounded lip. Coarse grey stoneware full of quartzlike particles, with a thick opalescent lavender grey crackled glaze spotted with purple and madder-brown and broken

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by two splashes of blood-crimson, changing into deep crab-shell green, and frosted on the shoulders with brownish grey. The base and part of the interior are unglazed.

Chün type: Sung or Yüan period.
H. 4¾ inches . D. 5½ inches. *Loaned by* a collector.

262 Vase with broad ovoid body, short neck, and wide mouth. Coarse reddish stoneware with crackled opalescent glaze ending in an uneven line short of the base. The colour is greyish lavender of varying depth, lightly frosted in parts with brown and broken on the shoulder by three large splashes of purple with crimson centres.

Chün type: Yüan dynasty.
H. 6¼ inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

263 Vase with broad pear-shaped body, high shoulders, and small straight neck. Reddish buff porcellanous stoneware with thick opalescent glaze widely crackled and ending in a ragged line and big drops about three inches short of the foot: below this is a thin skin of translucent glaze of olive green colour clouded with lavender grey at the bottom. The main glaze is covered with a skin of green frosting which has parted in a netting of "earth-worm" marks and spots revealing a grey colour beneath, with tinges of purple which emerge in a warm flush on one side.

Chün type: Sung or Yüan period.
H. 10 inches. D. 7¼ inches. *Loaned by* a collector.

264 Vase of globular form, the exterior moulded like a lotus flower with raised petals. Dark grey stoneware burnt reddish brown on the base and the inside, which are both unglazed. Closely crackled, milky grey glaze which is darkened on the salient parts by the body-colour beneath it. The base shows the impression of a circular support.

Sung dynasty.
H. 7 inches. D. 9⅛ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

265 Incense vase with three feet, globular body, short straight neck with flanged mouth, and two upright rectangular handles with attachments of dragon form. Dark grey stoneware burnt brown in the unglazed parts, with thick flowing glaze, faintly crackled, which ends in a billowy line without entirely covering the base and the feet. Applied relief ornaments overrun by the glaze, but apparently consisting of two tiger-masks on the sides and four rosettes on the neck. The glaze is opalescent and of pale lavender or *clair-de-lune* colour shot with greyish white and flushing in parts with a warm purplish tinge.

Chün type: Sung or Yüan period.
H. 8½ inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

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266 Jar with broad ovoid body, short neck, and wide mouth. Dense reddish stoneware with lightly crackled opalescent glaze of pale misty lavender colour assuming an olive tint where the glaze is thin: faint "earth-worm" markings here and there, and three symmetrically disposed patches on the shoulder of purple colour with frosted green centres. Glaze under the base.

Chün or Kuan type: Sung dynasty.
H. 10⅜ inches. D. 13 inches. *Loaned by* Mr. Samuel T. Peters.

267 Bowl of conical form with small foot and slightly contracted mouth. Grey stoneware burnt buff brown on the unglazed foot. Thick opalescent glaze of lavender shot with grey and faintly flecked with brown, crackled irregularly and ending in a thick welt short of the base. Inside is a long splash of faint brownish purple shading off into greenish grey.

Chün type: Yüan dynasty.
H. 3⅛ inches. D. 7¼ inches. *Loaned by* Mr. Samuel T. Peters.

IMPERIAL WARE OF THE CHÜN KILN

268 Bulb bowl with sides moulded in twelve petals, flanged mouth with rolled six-foil edge, and three cloud-scroll feet. Grey porcellanous ware with opalescent glaze and faint "earth-worm" markings. The colour inside changes from olive on the salient parts to purplish lavender and dappled purple frosted with opaque green. Outside it is thickly curded with greenish grey in places, and warms into mottled crimson on the rounded parts. The base is washed with olive brown and incised with the numeral *chiu*, 九 (nine), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2¼ inches. D. 7⅝ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

269 Bulb bowl of bronze form with three cloud-scroll feet; the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with thick opalescent glaze lightly crackled and parted with "earth-worm" markings. The colour inside is light olive passing through dappled lavender and greenish grey into dull purple flecked with grey. Outside it is deep purplish brown shot with lavender grey and heavily mottled with crimson. The salient parts are light olive, and the rim is an intense purplish brown curded with bluish grey. The base is washed with olive brown and incised with the numeral *ch'i*, 七 (seven), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2½ inches. D. 7 1/16 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

270 Bulb bowl or flower-pot stand of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with opalescent glaze parted here and there with "earth-worm" markings. The colour inside is dull lavender blue

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dappled and frosted with greenish grey. On the outside it passes from opaque greenish grey to deep rose-purple curded with grey. The salient parts are light olive. The base is washed with olive brown and incised with the numeral *chiu*, 九 (nine), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2½ inches. D. 6$\frac{5}{16}$ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

271 Flower-pot stand in form and make similar to No. 272. Inside, the glaze is of lavender tint more or less obscured by a grey-white froth. On the rim and exterior it passes into purple dappled and clouded with greyish white and developing passages of crimson on the feet. The base is washed with olive brown and incised with the numeral *shih*, 十 (ten), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2 inches. L. 7⅛ inches. B. 5⅝ inches. *Loaned by* Mr. Samuel T. Peters.

272 Flower-pot stand of oblong rectangular form with notched corners, straight sides, flanged rim, and four small cloud-scroll feet. Greyish white porcellanous ware with opalescent glaze irregularly crackled and parted with "earth-worm" markings. The colour is a misty lavender grey with passages of milky white, passing into pale olive where the glaze has run thin. The base is washed with olive brown and incised with the numeral *shih*, 十 (ten), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2 inches. L. 7 inches. B. 5⅝ inches. *Loaned by* Mr. Samuel T. Peters.

273 Bulb bowl of bronze shape with three cloud-scroll feet: bordered on the exterior with two rows of studs, the upper row enclosed by raised bands. Grey porcellanous ware with opalescent glaze which flows away from the salient parts, leaving them a pale olive colour. Inside the glaze is purplish lavender flecked and clouded with greyish white and parted here and there with "earth-worm" markings. On the outside it changes from grey to dappled purple, developing a deep crimson on the lower part of the feet. The base is washed with dull brown and incised with the numeral *pa*, 八 (eight), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2$\frac{11}{16}$ inches. D. 6⅞ inches. *Loaned by* Mr. Samuel T. Peters.

274 Bulb bowl, or flower-pot stand, of oblong quatrefoil shape with straight sides and flanged mouth with rolled edge: four cloud-scroll feet. Greyish white porcellanous ware with opalescent glaze crackled in places and parted with "earth-worm" markings. The colour inside is deep purplish lavender shot with grey and shading off into olive: on the rim it develops a deep crimson brown near the edges. Outside it is crimson brown lightly clouded with grey and purplish lavender. The base is washed with olive brown and incised with the numeral *êrh*, 二 (two), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 2¾ inches. L. 8¼ inches. B. 7 inches. *Loaned by* Mr. R. E. Moore.

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275 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Grey porcellanous ware with smooth opalescent glaze parted with "earth-worm" markings. The colour is misty lavender grey with flushes of purple. The base is washed with olive brown and incised with the numeral *ssŭ*, 四 (four), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3 inches. D. 8⅝ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

276 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with opalescent glaze faintly crackled. The salient points where the glaze is thin are pale olive. Inside the colour is lavender blue mottled and clouded with opaque greyish and greenish white broken by "earth-worm" marks. On the exterior the glaze is faintly iridescent and has a beautiful silken sheen, and the colour is rose-purple finely flecked and shot with greyish white. On the feet it develops a deep crimson. The base is washed with olive brown and incised with the numeral *ssŭ*, 四 (four), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3¼ inches. D. 8⅝ inches.

Loaned by Mr. Samuel T. Peters.

277 Bulb bowl, or flower-pot stand, with sides moulded in six petal-shaped lobes: flanged rim of wavy six-foil form rolled at the edge. Grey porcellanous ware with opalescent glaze parted with "earth-worm" markings. The colour incised is dull olive frosted over with opaque grey green, the "earth-worm" marks and a number of small spots disclosing a beautiful sky blue which lies below. The outside is dappled crimson flecked with a thin green frosting and breaking at the edges into greenish grey and lavender. The feet are olive green passing into crimson. Dull green glaze under the base, with the numeral *êrh*, 二 (two), incised, and a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3⅛ inches. D. 9⅛ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

278 Bulb bowl, or flower-pot stand, moulded in six shaped lobes and flanged at the mouth with a six-foil rim: three cloud-scroll feet. Grey porcellanous ware with opalescent glaze which flows away from the salient parts, leaving them a pale olive colour. The inside is a purplish lavender dappled with greyish white and broken by a few "earth-worm" markings. The colour outside is broken by the rounded contours of the moulding and changes repeatedly from pale olive through dappled lavender to deep crimson. The base is washed with olive brown and incised with the numeral *êrh*, 二 (two), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3 inches. D. 9⅜ inches.

Loaned by Mr. Samuel T. Peters.

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279 Bulb bowl with sides moulded in five petal-shaped lobes, flanged rim of five-foil form with rolled edge, and three cloud-scroll feet. Grey porcellanous ware with thick opalescent glaze, with a cluster of "earth-worm" markings in the centre of the interior. The colour passes from light olive at the edges to plum-coloured purple dappled and curded with greenish grey. The same colours appear on the outside, but the red tints are stronger and the grey, which runs down in milky waves, is deeply tinged with purple, and here and there the colour deepens into brownish crimson. The base is washed with olive brown and incised with the numeral *liu*, 六 (six), and it has a ring of small spur-marks.

Chün ware of the Sung dynasty.

H. 2⅝ inches. D. 8¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

280 Bulb bowl with moulded five-foil sides, flanged mouth with rolled edge, and three cloud-scroll feet. Grey porcellanous ware with opalescent glaze parted in "earth-worm" markings, many of which are Y-shaped. The colour inside passes from olive on the salient parts to purple dappled and curded with gray, and it is frosted on the rim with crab-shell green. Outside it varies from rose-purple finely flecked with grey and shimmering with a silken iridescence to heavily bubbled purple deepening into crimson and curded with greenish grey. The base is coated with olive brown and incised with the numeral *ch'i*, 七 (seven), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.

H. 2½ inches. D. 8½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

281 Bulb bowl with moulded five-foil sides, flanged mouth with rolled edges, and three cloud-scroll feet. Grey porcellanous ware with thick crackled opalescent glaze having great play of colour. Inside it is translucent olive green clouded and mottled with grey and purple and passing into crimson on the rim, which is frosted with crab-shell green on the edges. Outside it is mostly rose-purple dappled with lavender and grey and deepening into crimson and purplish brown. There is a light frosting in places. The base is washed with olive brown and incised with the numeral *liu*, 六 (six), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.

H. 2⅝ inches. D. 8¾ inches.

Loaned by Smithsonian Institution, (Freer Collection.)

282 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Grey porcellanous ware with thick opalescent glaze which is pitted on the sides with bubble holes. The colour inside is rose-purple mottled, streaked, and clouded with grey and lightly frosted in parts with green. Outside the same colour warms into crimson, and the salient parts are light olive. The base is washed with olive

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brown, the numeral *wu*, 五 (five), is incised under one foot and pricked through the glaze of the base, and there is a ring of spur-marks. Two inscriptions are cut in the base: (1) *Yung an ssŭ* ("Temple of Eternal Peace"); (2) *Tao ning chai yung* ("For use in the Pavilion of the Way of Quietude").

Chün ware of the Sung dynasty.
H. 3½ inches. D. 8¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

283 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Grey porcellanous ware with thick opalescent glaze netted with "earth-worm" markings inside the bowl. The colour is opaque greenish grey faintly tinged with purple: light olive on the salient parts. The base is olive brown clouded with grey. The numeral *san*, 三 (three), is incised on one of the feet and pricked through the glaze of the base, and there is a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 4 inches. D. 9⅛ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

284 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of round studs, the upper row enclosed by raised bands. Grey porcellanous ware with opalescent glaze broken by "earth-worm" markings. The colour inside is purplish lavender curded with grey. Outside it is rose purple curded and flecked with grey and tinged here and there with crimson. The salient parts are light olive. The base is washed with olive brown and incised with the numeral *san*, 三 (three), and it has a ring of small spur-marks.

Chün ware of the Sung dynasty.
H. 3½ inches. D. 8⅞ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

285 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with opalescent glaze irregularly crackled. An olive tint appears on the salient parts where the glaze is thin, but over the rest of the surface the colour is a misty lavender grey, more opaque and grey inside, but slightly suffused with purple on the exterior. The base is washed with olive brown and incised with the numeral *san*, 三 (three), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3⅜₁₆ inches. D. 9 inches. *Loaned by* Mr. Samuel T. Peters.

286 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered with two rows of round studs, the upper row enclosed by raised bands. Grey porcellanous stoneware with opalescent glaze parted inside with "earth-worm" markings. The colour inside is lavender grey shot with purple and frosted

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with greenish grey in the centre. The same colour outside is strongly tinged with purple, and the glaze, which is thickly bubbled, flows away from the studs in milky waves. The salient parts are pale olive. The base is washed with olive brown and incised with the numeral *êrh*, 二 (two), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.

H. 3¼ inches. D. 8¾ inches. *Loaned by* Mrs. J. A. Logan.

287 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with opalescent glaze faintly crackled. The salient parts, where the glaze is thin, are pale olive. Inside the colour changes from a pale lavender blue flecked with white to a greenish white with "earth-worm" marks and dappling of pale lavender. On the outside it passes from greenish grey to purple mottled and is flecked with greyish white and scored with "earth-worm" marks of many forms. On the feet it passes from pale olive to deep crimson flecked with coral red. The base is washed with olive brown and incised with the numeral *i*, 一 (one), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.

H. 3½ inches. D. 9½ inches. *Loaned by* Mr. Samuel T. Peters.

288 Bulb bowl of bronze form with three cloud-scroll feet. The exterior is bordered outside by two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with opaque milky grey glaze finely crackled and broken here and there by bubbles and small partings. On the salient parts and in passages where the glaze is thin the colour shades off into a pale brownish tone. The base is washed with olive brown, over which the grey has run in places: it has a ring of spur-marks, and the numeral *san*, 三 (three), is incised on one of the feet. The same numeral appears to have been cut at one time through the glaze of the base, but subsequently obliterated.

Chün ware of the Sung dynasty.

H. 3⅝ inches. D. 9½ inches. *Loaned by* Mr. Samuel T. Peters.

289 Bulb bowl of bronze form with three cloud-scroll feet: bordered on the exterior with two rows of studs, the upper row enclosed by raised bands. Greyish white porcellanous ware with finely mottled opalescent glaze of misty grey colour clouded with lavender and pale olive green: the latter colour appears where the glaze has run thin on the salient parts. The base is washed with olive brown and incised with the numeral *i*, 一 (one), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.

H. 3¾ inches. D. 10½ inches. *Loaned by* Mr. Samuel T. Peters.

290 Bulb bowl of bronze form with three cloud-scroll feet: the exterior is bordered by two rows of studs, the upper row enclosed by raised bands. Grey porcellanous ware: opalescent glaze with mingled tints of transparent olive, grey, blue,

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and crimson, streaked and dappled, broken by "earth-worm" markings, and faintly crackled. The glaze inside is chiefly lavender mottled and streaked with bluish and greenish grey. On the outside there is greater play of colour, with flushes of crimson and wide areas of olive, faintly frosted with iridescent bubbles. The base is washed with olive brown, incised with the numeral *i*, 一 (one), and it has a ring of spur-marks.

Chün ware of the Sung dynasty.
H. 3¾ inches. D. 10⅛ inches. *Loaned by* Mr. Samuel T. Peters.

291 Bowl of a flower pot: globular in form with low spreading base. Grey porcellanous ware with thick opalescent glaze crackled inside and parted with long "earth-worm" markings outside. The colour inside is *clair-de-lune* grey flecked and clouded with purple. Outside it is rich rose-purple dappled with crimson. The base is washed with olive brown, incised with the numeral *chiu*, 九 (nine), and pierced with five holes which have been plugged.

Chün ware of the Sung dynasty.
H. 3⅞ inches. D. 6¼ inches. D. of base, 3 17/16 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

292 Incense-burner with barrel-shaped body and spreading foot: the sides buttressed by four vertical ribs copied from a bronze. Grey porcellanous ware with opalescent glaze and a few "earth-worm" marks. The colour, olive in the salient parts, passes into deep crimson brown thickly dappled with lavender grey shot with purple. Inside the lavender grey predominates, but it is clouded with olive and frosted here and there with crab-shell green. Metal band inside the mouth, and gold band on the foot, which is washed underneath with olive brown.
This rare piece was originally a beaker-shaped vase, but the neck has been broken and cut down.

Chün ware of the Sung dynasty.
H. 4 inches. D. 5⅝ inches. *Loaned by* Mr. S. Yamanaka.

293 Pair of flower pots with stands. The pots are of oblong rectangular form with straight sides gently expanding toward the mouth, which has a flanged rim with moulded edge: they rest on four small feet and are pierced in the bottom with five holes. The stands are of similar form with notched corners on the rim and cloud-scroll feet. Greyish white porcellanous ware with opalescent glaze and "earth-worm" markings. The colour inside the pots varies from olive and crimson brown at the edges to grey-flecked purple clouded with crab-shell green frosting. Outside it is a rich plum purple flecked with lavender grey, clouded with crimson red and olive green, and frosted here and there with greenish brown.
One stand is lavender purple dappled and curled with grey, the edges and salient parts being olive brown. The other stand is milky grey tinged with lavender and frosted with crab-shell green of varying strength: the salient parts are olive pass-

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ing into purple. The bases are washed with olive green and incised with the numeral *shih*, 十 (ten), and there are rings of spur-marks.

Chün ware of the Sung dynasty.
H. 5 11/16 inches. L. 8 inches. B. 6⅜ inches. (Pots.)
H. 2 inches. L. 7⅛ inches. B. 5⅝ inches. (Saucers.)

Loaned by Mr. S. Yamanaka.

294 Bulb bowl of oblong quatrefoil form, with flat flange at the mouth moulded at the edge: four small cloud-scroll feet. Greyish white porcellanous ware with opalescent glaze of uneven flow and faintly crackled. The colour is pale olive clouded with opaque grey. Similar glaze under the base, but of a stronger brown tone, incised with the numeral *i*, 一 (one): a ring of large spur-marks.

Chün ware of the Sung dynasty.
H. 4½ inches. L. 10 inches. B. 8 inches.

Loaned by Smithsonian Institution. (Freer Collection.)

295 Flower pot of oblong hexagonal form with straight sides gently tapering toward the base, which is supported by six small cloud-scroll feet: narrow flat flange at the mouth. Greyish white porcellanous ware with finely striated opalescent glaze of pale purplish colour, heavily streaked with opaque milky grey on the upright surfaces and dappled with the same colour on the flat parts. "Earthworm" markings on the bottom inside, and seven holes in the base. The salient parts, where the glaze is thin, are of a pale olive colour. The base has brown glaze overrun with lavender and grey, and a ring of spur-marks; and the numeral *ssŭ*, 四 (four), is incised inside one of the feet.

Chün ware of the Sung dynasty.
H. 6 inches. L. 10⅛ inches. B. 6¾ inches. *Loaned by* Mr. Samuel T. Peters.

296 Flower pot of deep bowl form moulded in six shaped lobes and flanged at the mouth with a six-foil rim. Greyish white porcellanous ware with opalescent grey glaze shot with faint violet and shading off into pale olive at the edges of the mouldings. The base is washed with olive brown and incised with the numeral *wu*, 五 (five).

Chün ware of the Sung dynasty.
H. 6⅝ inches. D. 9½ inches. *Loaned by* Mr. Samuel T. Peters.

297 Flower pot of globular form with short neck fitted with a silver band, and low foot slightly spreading. Greyish white porcellanous ware with opalescent glaze. The colour inside is lavender shot with grey and frosted with crab-shell green. Outside it is finely dappled rose-purple deepening in places to crimson and lightly frosted with green, which forms a thick opaque skin at the neck and on the foot. The base is washed with olive brown glaze, incised with the numeral *san*, 三 (three), and pierced with five holes.

Chün ware of the Sung dynasty.
H. 6 inches. D. 9 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

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298 Flower pot with globular body, short neck, and low spreading foot: five holes in the bottom. Greyish white porcellanous ware, burnt rusty red on the unglazed edge. Opalescent glaze of singular beauty with minute crackle, and a belt of "earth-worm" marks on the neck. The colour changes from pure blue opal inside the neck through warm grey to purplish lavender shot with greyish white in the interior. On the outside the grey-flecked lavender warms into rose-purple with a silken iridescent bloom on one side; and on the other side it is strongly dappled with crimson brown specks which concentrate in a deep brownish crimson patch. The base is washed with olive brown and incised with the numeral *êrh*, 二 (two).

Chün ware of the Sung dynasty.
H. 6¼ inches. D. 10 inches. D. of base, 5¾ inches.
Loaned by Mr. Samuel T. Peters.

299 Flower pot with globular bowl, high neck, flaring mouth, and low foot slightly spreading. Grey porcellanous ware with smooth opalescent glaze freely crackled and parted here and there with "earth-worm" markings. The colour is lavender finely flecked with grey and deepening into purple on the bowl: the edges are olive. The base is washed with olive brown, incised with the numeral *i*, 一 (one), and pierced with five holes.

Chün ware of the Sung dynasty.
H. 10⅛ inches. D. 10½ inches. D. of base, 6⅛ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

300 Wine jar with broad ovoid body, short straight neck, and wide mouth. Grey porcellanous ware with a thin opalescent glaze finely crackled. Inside the colour is lavender shot with milky grey. The same colour on the exterior shades off into brown and olive where the glaze has run thin, and into milky grey where it has collected thickly. The base is washed with olive brown like that of the Chün flower pots, but the form of this piece seems to be later than Sung.

Chün ware: fourteenth century.
H. 12 inches. D. 13¼ inches. *Loaned by* Mr. Samuel T. Peters.

KO WARE

305 Vase with barrel-shaped body, rounded shoulders, cylindrical neck with two horizontal ridges recalling bamboo, and a projecting edge at the mouth. Dense reddish brown ware with smooth thick glaze of soft bluish grey celadon colour boldly marked with reddish brown crackle. Under the foot the glaze breaks into thick irregular drops at the edge.

Kuan or Ko ware of the Sung dynasty.
H. 9¼ inches. D. 5⅜ inches.
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306 Vase, bottle-shaped with pendulous body and wide tapering neck: low foot with two openings at the sides. Dark red brown stoneware with thick smooth glaze of *clair-de-lune* grey with wide-meshed irregular crackle of brown colour. Under the base the glaze has run in thick rounded folds like congealed fat.

Probably Ko ware of the Sung dynasty.
H. 13⅜ inches. D. 8½ inches. *Loaned by* Mr. Samuel T. Peters.

307 Vase of rectangular form with pear-shaped outline and wide mouth: two square tubular handles. The body is a dark reddish brown ware of close hard texture, and the glaze is thick, sparsely crackled, and of misty grey colour warmed by the red tinge, which is partly due to the underlying clay appearing through it. The mouth is brown at the edge, where the glaze is thin. The base is hollow and pierced with two holes for a cord which would pass through the tubular handles above. There are large flaws on one side where the glaze has halted in its flow and congealed in large drops; and a few smaller flaws of the same kind occur elsewhere. This vase seems to correspond closely with the *fên ch'ing* coloured type of Kuan ware, described in Chinese books as having a "brown mouth and iron foot," and a faint tinge of red in the glaze.

Kuan or Ko ware: Sung dynasty.
H. 16 inches. B. 11¼ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

CELADON WARE

308 Bowl of shallow wide-mouthed form. Grey porcellanous ware burnt reddish brown at the base, which is unglazed. Olive green celadon glaze frosted and stained with brown and interrupted inside the bowl by a broad ring which is almost bare of glaze. Inside a square seal has been stamped through the glaze, bearing the characters *t'ien* (heaven) *hsin* (heart).

Probably northern Chinese: Sung dynasty.
H. 2 inches. D. 5⅝ inches. *Loaned by* Mr. Howard Mansfield.

309 Shallow bowl with gracefully fluted exterior. Grey porcellanous ware burnt brown at the foot rim. The glaze is ice-green celadon with complex crackle, and the surface has a dull lustre and the texture of sugar icing.

Sung dynasty: perhaps Tung Ching ware made near K'ai-fêng Fu.
D. 6⅝ inches. *Loaned by* Mr. Samuel T. Peters.

310 Pair of bowls of shallow conical form with small foot and wide mouth. Buff porcellanous ware with olive green celadon glaze. The interiors are carved with a beautiful design of peony flowers and foliage shaded with combed lines. One has foliage on the exterior: sand-marks under the base.
This kind of ware is nearly related in style to the Corean.

Probably northern Chinese: Sung dynasty.
H. 2 inches. D. 6¼ inches. *Loaned by* Mr. Samuel T. Peters.

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311 Bowl of rounded form with high straight base rim. Grey porcellanous ware burnt rusty red under the base, with pale emerald green celadon glaze, lightly crackled. Impressed designs inside bordered by a key-fret or "cloud and thunder" pattern. On the sides are four figures of celebrities with names in characters which the glaze has obscured: one is Confucius; another, labelled "Chên tzŭ," is playing checkers; another is the poet Li T'ai-po; and the fourth is the warrior Han-hsin. In the centre is an indistinguishable design, perhaps a deer and the character *chien* ("unite"), as on another bowl of the same type: a few symbols appear dimly in the field.

Lung-ch'üan (?) ware of the Sung dynasty.
H. 3⅞ inches. D. 7 inches. *Loaned by* Mr. Samuel T. Peters.

312 Vase, bottle-shaped with pyriform body, slender neck, and spreading mouth. Stoneware with the base burnt red; painted on the sides with a bold foliage scroll recalling the Greek "honeysuckle" pattern, in black under a deep green glaze.

Sung dynasty or earlier.
H. 9⅝ inches. D. 5 inches. *Loaned by* Mr. Samuel T. Peters.

313 Bowl of conical form with wide mouth and small foot, the sides gently curving. Greyish porcellanous ware with ornament moulded in shallow relief under a transparent green celadon glaze of brownish tint which has run into a pool at the bottom inside. Inside, in the centre, is a geometrical quatrefoil design enclosing stiff foliage, surrounded by four formal flowers and leaves. Border of ovals enclosing lozenges. The outside is scored with radiating vertical lines.

Probably northern Chinese of the Yüan dynasty.
H. 3 inches. D. 7⅞ inches. *Loaned by* Mr. Samuel T. Peters.

314 Bowl of conical form with small foot. Grey porcellanous ware with olive green celadon glaze faintly clouded with grey. Inside is a boldly carved scroll with a large peony flower and foliage. A wheel-made ring on the outside below the mouth.

Probably northern Chinese: Sung dynasty.
H. 3½ inches. D. 8 inches. *Loaned by* Mr. John Platt.

315 Bowl of conical form with small foot and everted mouth. Buff stoneware with olive green glaze: the surface frosted over with opaque grey (probably the result of decay) and stained brown by age. A bold floral scroll is carved in the interior, and the outside is scored with radiating flutes. Glaze under the foot and sand-marks on the rim.

Northern Chinese: Sung dynasty.
H. 3⅜ inches. D. 8 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

316 Bowl of conical form with gently rounded sides and small foot. Grey porcellanous ware burnt red on the base rim. Beautiful ice-like glaze of deep celadon

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green with olive tone, sparsely crackled. The exterior is carved in shallow relief with petals suggesting a lotus flower.

Lung-ch'üan ware of the Sung dynasty.
H. 4⅛ inches. D. 9⅛ inches. *Loaned by* Mr. John Platt.

317 Dish with narrow rim and deep centre. Thick greyish white porcellanous ware with soft grey-green celadon glaze. In the centre is a four-clawed dragon with bird-headed tail and a "pearl" in relief; the sides are carved with a bold foliage scroll and fluted at the back.

Lung-ch'üan ware of the Sung dynasty.
D. 14 inches. *Loaned by* Mr. Samuel T. Peters.

318 Vase with ovoid body, tall cylindrical neck with spreading mouth, and slightly spreading base. Grey-white porcellanous ware burnt rusty brown at the raw edge of the base and covered with a beautiful grey-green celadon glaze of faint bluish tone. On the body is a bold peony scroll in relief, and below it a belt of stiff plantain leaves carved in relief. On the neck are three peony sprays in relief between two bands of wheel-made ridges. The mouth has a metal band.

Lung-ch'üan ware of the Sung dynasty.
H. 19½ inches. D. 11 inches. *Loaned by* Mr. Samuel T. Peters.

319 Wine jar with broad ovoid body, short neck, and wide mouth: the bottom is formed by a saucer which has been dropped into place, held in by the curve of the sides, and secured by the glaze. Grey porcellanous ware burnt rusty brown at the raw edges of the mouth and base. Celadon glaze with complex crackle: a wide straight mesh enclosing a small, irregular network of faint lines. The colour inside is greenish grey with a tinge of blue; outside it is jade-green, and the surface is softened by decay.

Lung-ch'üan ware of the Sung dynasty.
H. 10⅝ inches. D. 13½ inches. *Loaned by* Mr. Samuel T. Peters.

CHIEN WARE

320 Bowl of conical form slightly compressed at the mouth: with small foot. Greyish stoneware burnt brown. Thick purplish black glaze streaked and dappled with golden brown in which are a number of plum-blossom reserves. Gold band on the mouth rim.

Chien type: Sung dynasty.
H. 2¼ inches. D. 4⅝ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

321 Bowl of conical form slightly compressed at the mouth: with small foot. Buff stoneware with thick black glaze mottled outside with large irregular flecks of dull green. The inside is thickly freckled with dull green in which are reserved two phœnixes (*fêng huang*) and three flowers.

Chien type: probably Sung dynasty.
H. 2⅜ inches. D. 4⅝ inches. *Loaned by* a collector.

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322 Bowl of conical form with straight sides and small foot. Porcellanous grey ware with thick purplish black glaze, dappled with large irregular drops of golden brown frosted with green.
Chien type: Sung dynasty or earlier.
H. 2 inches. D. 5¾ inches. *Loaned by* a collector.

323 Bowl of conical form with straight sides and small foot. Porcellanous grey ware having thick purplish black glaze with a few flecks of golden brown. Inside is a design of a skeleton leaf expressed in frothy golden brown and green. Metal band on mouth rim.
Chien type: Sung dynasty or earlier.
H. 2⅛ inches. D. 6 inches. *Loaned by* a collector.

324 Bowl of conical form slightly compressed at the mouth: with small foot. Dark reddish ware burnt black, with thick purplish black glaze, which stops short of the base, frosted over with a purplish grey. Gold band on the mouth rim.
Chien ware of the Sung dynasty.
H. 2⅝ inches. D. 4½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

325 Bow of conical form slightly compressed at the mouth: with small foot. Dark reddish ware burnt black. Thick purplish black glaze ending in a thick roll above the base, and finely streaked with lustrous golden brown, the brown dominating the black on the upper part. Gold band on the mouth rim.
Chien ware of the Sung dynasty.
H. 2⅞ inches. D. 4⅞ inches. *Loaned by* a collector.

326 Three bowls of conical form slightly compressed at the mouth: with small foot. Dark red ware burnt black. Thick purplish black glaze, which stops short of the base, finely streaked with lustrous golden brown or silver: in one case the brown predominates on the upper part. Silver bands on the mouth rims.
These are the "hare's-fur" or "partridge" cups used in the tea contests and much prized in Japan, where they are named *temmoku*.
Chien ware of the Sung dynasty.
H. 2¾ and 2½ inches. D. 5¾, 5, and 4¾ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

327 Bowl of conical form with small foot and spreading mouth. Dark red ware burnt black. Thick purplish black glaze, which stops in an even welt above the base, richly dappled with large lustrous silvery flecks.
Chien ware of the Sung dynasty.
H. 3⅞ inches. D. 7½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

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328 Vase of oval form with short neck and projecting lip. Greyish buff stoneware with lustrous black glaze showing purple reflections, and flecked on one shoulder with greenish brown.

Chien type: Sung dynasty.
H. 10⅜ inches. D. 5½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

329 Vase of broad oval form with small neck and mouth: a belt of obliquely scored lines faintly visible in the lower part. Buff stoneware with thick black glaze showing purplish reflections. Spur-marks under the base.

Sung or Yüan period and probably Chien ware of the province of Fukien.
H. 9 inches. D. 8¼ inches. *Loaned* by Mr. Samuel T. Peters.

330 Vase of oval form with small neck and projecting lip. Dark grey stoneware with thick purplish black glaze mottled with large irregular splashes of golden brown frosted with green.

Chien type: Sung dynasty.
H. 13½ inches. D. 7½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

TZ'Ŭ-CHOU WARE

331 Vase with slender ovoid body, narrow neck with spreading foliate mouth folded over in six crinkled petals, baluster stem, and spreading foot. Greyish buff stoneware with coating of white slip and creamy crackled glaze stopping short of the base. On the shoulder is a shallow wheel-made groove, and the glaze has a faint bluish stain on one side.

Probably Tz'ŭ-chou ware of Ting type: Sung dynasty.
H. 10 inches. D. 4 inches. *Loaned by* Mr. Samuel T. Peters.

332 Vase with ovoid body and tall slender neck having wide crinkled foliate mouth with five petals folded down: the base incomplete. Grey porcellanous ware with coating of solid white slip and a smooth white glaze. The ornament is painted in black with a full brush. On the body are four oval medallions with wavy borders enclosing the characters *ching* (respect) *yang* (tend) *hsiang* (fragrant) *hua* (flowers), with a pair of formal flowers between, and concentric rings above and below. On the neck are three formal flowers.

Tz'ŭ-chou ware of the Sung dynasty.
H. 8⅞ inches. D. 4¾ inches. *Loaned by* Mr. Samuel T. Peters.

333 Vase of slender baluster form with tall narrow neck and wide saucer-shaped mouth with flat sides. Greyish white porcellanous ware with white slip which stops in an uneven line above the base, and a smooth greyish white glaze; graffito ornament showing white against a mouse-grey ground. On the body is a bold

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floral scroll with etched details, and on the shoulder is a foliage scroll. There is a band of wheel-made lines in the middle of the neck.

Tz'ŭ-chou ware of the Sung dynasty.
H. 20 inches. D. 7¼ inches. *Loaned by* Mr. Samuel T. Peters.

334 Vase of slender oval form with small neck and conical mouth. Grey stoneware coated with white slip over which is a colourless glaze minutely crackled. Graffito ornament in three broad bands. In the central band is a bold foliage scroll with the background cut away and etched details showing white against a mouse-coloured ground: below this is a formal pattern of vandykes and arches with slashed lines between; and on the shoulder is a foliage scroll with etched outlines and details, the background powdered with small impressed circles.

Tz'ŭ-chou ware of the Sung dynasty.
H. 18½ inches. D. 8 inches. *Loaned by* Mr. Samuel T. Peters.

335 Vase of slender oval form with small mouth. Buff stoneware with a coating of solid white slip and a creamy white glaze, boldly painted with belts of ornament in black. On the sides is a broad band of floral scroll; below it a narrower band with three foliage sprays, which is repeated on the shoulder: stiff leaves round the foot. The glaze is shrunk in shallow wrinkles on the upper part.

Tz'ŭ-chou ware of the Sung dynasty.
H. 16⅝ inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

336 Vase with pear-shaped body, high broad shoulders, short contracted neck, and wide mouth: a wide flange at the base. Reddish stoneware with wash of white slip and creamy white glaze. Painted ornament in black with touches of orange slip. The main design is a broad band containing three pointed quatrefoil panels with figure subjects: (1) a garden terrace with a seated personage and an attendant giving him wine; (2) a similar figure reclining in a garden under a fruit-laden tree; and (3) an interior with a man sleeping. The spaces are filled with scroll-work. On the shoulder is a broad belt of foliage scrolls with four large flowers at even intervals; and there are narrow borders of key-fret, vandyke, and scroll patterns, and a band of false gadroons on the foot. The base is edged with a broad black band.

Tz'ŭ-chou ware: Yüan dynasty.
H. 13½ inches. D. 11¼ inches. *Loaned by* Mr. Samuel T. Peters.

337 Vase similar in form and make to No. 336, and with similarly arranged design, but executed in graffito etching through a wash of thin black, the incisions disclosing the white slip beneath. The figures in the panels in this case represent three sages—one looking at a lotus in a pool, another pointing to a skeleton on the ground, and the third standing before a blossoming tree: in each panel are rocks

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and bamboos, and clouds floating above. The belts of ornament are separated by white bands painted with concentric rings in black.

Tz'ŭ-chou ware: Yüan dynasty.
H. 12⅞ inches. D. 11⅜ inches. *Loaned by* Mr. Samuel T. Peters.

338 Jar with broad ovoid body, short neck, and wide mouth. Greyish buff stoneware with a coating of white slip and ornament painted in dull black under a colourless, minutely crackled glaze. On the sides and shoulders is a winged four-clawed dragon among *ju-i* cloud scrolls, disappearing behind two triangular designs filled in with wavy lines and representing mountains or waves: below this is a band of formal ornaments dashed on at intervals. Both bands are bordered by concentric rings; and the detail of the main ornament is etched out with a point, showing white in the black ground. Inside is a dark brown glaze.

Tz'ŭ-chou ware of the Sung dynasty.
H. 11½ inches. D. 13 inches. *Loaned by* Mr. Samuel T. Peters.

339 Vase with pear-shaped body, broad high shoulders, short neck, wide mouth with rolled edge, and low spreading base. Reddish stoneware with coating of white slip and a faintly crackled cream glaze with light greenish stains.

Tz'ŭ-chou ware of the Yüan dynasty.
H. 13¾ inches. D. 11½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

340 Jar with broad ovoid body, short neck, and wide mouth. Greyish white stoneware with thick brown glaze inside and out. On the outside the glaze is lustrous, showing purplish reflections and clouded with metallic brown. Graffito ornament in two broad belts of bold foliage scrolls, the background cut away and exposing the unglazed biscuit.

Tz'ŭ-chou ware of the Yüan dynasty.
H. 12½ inches. D. 13 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

TING YAO AND OTHER WARE

341 Vase with graceful ovoid body, wide mouth with low rim, and small base. Thin and highly translucent porcelain which seems almost bodiless. The glaze is of delicate pearly-grey tint, crackled, and faintly clouded with minute brown specks. The base, which is only partially covered with glaze, shows a white body rough with kiln-sand.

The form of this exquisite vase is Grecian, and it is probably the earliest piece of translucent porcelain as yet published.

Sung dynasty or earlier.
H. 3⅛ inches. D. 3⅞ inches. *Loaned by* Mr. Samuel T. Peters.

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342 Bowl of shallow conical form with wide mouth, straight sides, and small foot. Light buff ware with thick even glaze of opaque reddish brown colour passing into lustrous purplish black in the lower parts. The base is unglazed.
Found in Corea.
Chien type: Sung dynasty or earlier.
H. 1⅝ inches. D. 5½ inches. *Loaned by* Mr. John Platt.

343 Bowl of conical form with straight sides and small foot. Grey porcellanous ware burnt red and covered with a brownish green celadon glaze clouded with purplish grey. The interior is impressed with a lotus flower in the centre and a design of three fish among lotuses and aquatic plants on the sides, bordered by a key-fret or "cloud and thunder" pattern. The base is unglazed. Silver band on the mouth rim.
Northern Chinese: Sung dynasty.
H. 3¾ inches. D. 6⅛ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

344 Bowl of conical form with small foot and gently curving sides. Hard buff-white ware with ornament strongly etched with a pointed instrument under a soft yellowish glaze minutely crackled and clouded with a light smoky brown stain: the mouth rim unglazed and fitted with a silver band. Inside, a lotus flower at the bottom and lotus scrolls on the sides.
T'u Ting ware of the Sung dynasty.
H. 3½ inches. D. 6 inches. *Loaned by* Mr. Samuel T. Peters.

345 Bowl of wide conical form with straight sides and small foot. Hard buff-white ware with ornament moulded in low relief under a creamy white glaze, slightly crackled on the exterior. The mouth rim is bare and fitted with a silver band. Inside is a lotus flower at the bottom and a design of three fish among lotuses and aquatic plants on the sides, edged with a band of key-fret or "cloud and thunder" pattern.
T'u Ting ware: Yüan dynasty.
H. 3¼ inches. D. 8 inches. *Loaned by* Mr. Samuel T. Peters.

346 Bowl of conical form with small foot and six-foil mouth rim. Slightly translucent porcelain with ivory-white glaze and faint brownish "tear-stains." Boldly carved ornament consisting of a lotus flower in the bottom and a lotus scroll on the side within and without. Metal band on rim.
Pai Ting ware of the Sung dynasty.
H. 8¼ inches. D. 3⅛ inches. *Loaned by* Mr. Samuel T. Peters.

347 A pair of conical bowls with small foot and straight sides, the mouth rim bare and fitted with a silver band. Hard buff-white ware with lightly moulded ornament under a warm creamy glaze which is irregularly crackled. Inside is a

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lotus flower at the bottom and a design of flowering lotuses growing up the sides, edged with a band key-fret, called "cloud and thunder" pattern by the Chinese.
T'u Ting ware: Sung dynasty.
H. 3¾ inches. D. 7¾ inches. *Loaned by* Mr. Samuel T. Peters.

348 Saucer dish with six-lobed edge. Porcelain with moulded design in low relief under an ivory-white glaze: "tear-stains" on the outside. The mouth rim is unglazed and fitted with a silver band. Inside is a peony scroll with three semi-nude boys among the branches.
Pai Ting ware: Sung or Yüan period.
D. 7¾ inches. *Loaned by* Mr. Samuel T. Peters.

349 Saucer dish with fluted sides and narrow rim with wavy edge. Porcelain with ivory-white glaze: moulded design on the interior. The unglazed edge is fitted with a silver band. In the centre is a Buddhistic figure holding over his head a bowl of lotuses surrounded by a halo of flames; beside him is a deer, the Taoist symbol of longevity, and in the spaces are two bowls of growing lotus plants. On the sides are floral sprays repeated in each of the flutes, and on the rim is a pattern of overlapping leaves.
Pai Ting ware of the Yüan period.
D. 8¾ inches. *Loaned by* Mr. Samuel T. Peters.

350 Dish with narrow flat rim. Porcelain with ivory-white glaze: the edge bare and fitted with silver band. In the centre is a beautiful scroll of formalised lotus or peony flowers with feathery foliage boldly carved; on the rim is a running foliage scroll etched with a point.
Pai Ting ware of the Sung dynasty.
D. 10 inches. *Loaned by* Mr. Samuel T. Peters.

351 Basin with wide mouth, gently curving sides, and flat base. Slightly translucent porcelain with ivory-white glaze: "tear-marks" on the exterior. The unglazed mouth rim is fitted with a silver band. Ornamented with boldly carved lotus scrolls inside and out.
Pai Ting ware of the Sung dynasty.
H. 4½ inches. D. 9¾ inches. *Loaned by* Mr. Samuel T. Peters.

352 Basin of conical form with gently curving sides and small foot. Hard buff-white ware with ornament moulded in low relief under a faintly crackled glaze of warm cream colour. The mouth rim is bare and fitted with a silver band. In the centre is a fish, and on the sides a design of three fishes among lotuses and aquatic plants, bordered by a band of key-fret or "cloud and thunder" pattern.
T'u Ting ware of the Sung or Yüan period.
H. 4⅛ inches. D. 13½ inches. *Loaned by* Mr. Samuel T. Peters.

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353 Vase with slender ovoid body and small neck with flanged mouth. Buff stoneware with white slip coating which reaches almost to the base, and a colourless glaze. The surface is minutely crackled and has the solid ivory-white appearance of the choicest Satsuma ware.

Sung dynasty or earlier: probably made in the province of Shansi.
H. 9¾ inches. D. 5 inches. *Loaned by* Mr. Samuel T. Peters.

354 Vase with graceful ovoid body and small mouth. Translucent porcelain with ivory-white glaze, clouded in parts with smoky brown stains.

Probably made at Ching-tê-chên in the Sung dynasty.
H. 7¾ inches. D. 6¾ inches. *Loaned by* Mr. Samuel T. Peters.

355 Vase of slender oval form with short neck and small mouth. Hard white ware with faintly crackled cream glaze which has flowed unevenly in light brownish "tear-stains." Through the glaze dimly appears a formal lotus scroll freely incised and covering the whole surface.

T'u Ting ware of the Sung dynasty.
H. 12½ inches. D. 5½ inches. *Loaned by* Mr. Samuel T. Peters.

356 Vase with slender ovoid body, small mouth spreading at the lip, and slightly spreading base. Buff-grey stoneware with opaque creamy white glaze stained brown by age and splashed with green on the shoulders. The glaze stops in an uneven line short of the base.

Sung dynasty or earlier, and probably made in the province of Shansi.
H. 13 inches. D. 6 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

357 Vase with graceful ovoid body, short contracted neck, and flanged mouth, the line being broken at the shoulder by a slightly raised ridge and three wheel-made bands incised. White porcelain with ivory-white glaze and a few faint brownish "tear-stains": flat base bevelled at the edge.

Probably Ching-tê-chên ware of the Sung dynasty.
H. 13 inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

358 Pilgrim bottle of flattened flask form with two dragon handles at the neck. Porcellanous ware with ornament moulded in low relief under a cream white glaze. On each side are scrolls of conventional peonies (the *fu kuei* flower, symbolishing riches and honours) with *ju-i*-shaped petals in their centres, enclosing bats, which are emblems of happiness: borders of key-fret or "cloud and thunder" pattern.

T'u Ting ware of the Yüan dynasty.
H. 12 inches. D. 8¾ inches. *Loaned by* Mr. Samuel T. Peters.

359 Vase, bottle-shaped with depressed globular body and tall slender neck with a ten-lobed bulb at the mouth. Dense buff stoneware with creamy crackled glaze clouded with dull reddish brown stains. Etched ornament consisting of five bats

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(emblems of the five blessings) among *ju-i* cloud scrolls. A border of gadroons and of key-fret at the junction of shoulder and neck, and a band of stiff plantain leaves on the neck.

The *wu fu*, or five blessings, are Riches, Happiness, Longevity, Peace and Tranquillity, and An end crowning the life.

T'u Ting ware of the Yüan dynasty.

H. 12 inches. D. 8¼ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

360 Vase with broad pear-shaped body, short neck, and wide spreading mouth. Reddish brown stoneware with closely crackled cream glaze, stained by age and corrugated under the base. The form and ornament are taken from an antique bronze, and the latter consists of a belt of *k'uei* dragon-fret, a border of *ju-i* heads on the neck, and a band of studs on the lower part of the body.

Probably made in the province of Kiangnan in the Sung dynasty.

H. 9¾ inches. D. 10 inches. *Loaned by* Mr. Samuel T. Peters.

361 Vase with graceful ovoid body and short narrow neck with spreading mouth. Reddish buff stoneware with wash of white slip and a solid smooth white glaze of ivory tone faintly browned by age. The glaze is minutely crackled and has the texture and lustre of an egg.

Ting type: probably made at Tz'ŭ-chou or in one of the Shansi factories. Sung dynasty or earlier.

H. 14⅛ inches. D. 7½ inches. *Loaned by* Mr. Wang (Shanghai, China).

362 Vase in form of a flattened flask-shaped bottle with short straight round neck and hollow oval foot. Thin white pottery of moderate hardness, with designs moulded in low relief under a faintly crackled creamy glaze which has flowed unevenly here and there and formed in thick patches and drops. On one side is a three-clawed, full-face dragon among *ju-i*-shaped clouds and flame scrolls, grasping a "pearl." On the other side is a phœnix among *ju-i* clouds, standing on one leg. Borders of key-fret or "cloud and thunder" pattern.

The *ju-i* ("as you wish") sceptre, which has a head like the *ling-chih* fungus, is an auspicious object which brings fulfilment of wishes. Conventional cloud scrolls commonly end in a form suggesting the *ju-i* head and embodying its auspicious meaning.

T'u Ting ware of the Yüan dynasty.

H. 14¼ inches. D. 11½ inches. *Loaned by* Mr. Samuel T. Peters.

363 Vase with slender pear-shaped body and tall tapering neck, slightly spreading at the mouth. Reddish buff stoneware with creamy glaze having fine "fish-roe" crackle, faintly tinged with brown.

Probably Sung ware of the Ting class, made in the Kiangnan factories.

H. 18¼ inches. D. 7 inches. *Loaned by* Mr. Samuel T. Peters.

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364 Vase with slender ovoid body and high narrow neck with flaring mouth. Hard buff-white ware with a wheel-made band on the shoulder and on the neck. Creamy glaze of uneven flow, flawed in places and stained by age.

T'u Ting ware of the Sung dynasty.
H. 21 inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

365 · Vase with tall slender body gently rounded at the shoulders, short neck, and wide mouth. Buff-white stoneware with yellowish creamy glaze closely crackled in "fish-roe" pattern and clouded with brown stains. The surface is uneven like orange peel.

Ting type: probably made in the province of Kiangnan in the Yüan dynasty.
H. 19½ inches. D. 5¾ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

366 Vase of oval form with narrow mouth rounded at the lip. Reddish buff stoneware with thick brownish cream glaze, minutely crackled, and with granular surface varying from ostrich-egg to shark-skin texture.

Probably made in the province of Kiangnan in the Sung dynasty.
H. 16½ inches. D. 11 inches. *Loaned by* Mr. Samuel T. Peters.

367 Vase with slender ovoid body, short contracted neck, and spreading mouth. Reddish brown stoneware with thick cream glaze shading off into faint brown in places, and lightly stained here and there with purple. The glaze, besides being crackled, has a rough granular surface, usually compared with that of an ostrich egg. Inside the mouth the granulations are exaggerated and the glaze has a shark-skin texture. The ornament is borrowed from an antique bronze, and consists of a belt of key-fret and *k'uei* dragon pattern outlined in low relief, and a band of round-headed studs on the shoulder.

Probably made in the province of Kiangnan in the Sung dynasty.
H. 17⅝ inches. D. 10¼ inches. *Loaned by* Mr. Samuel T. Peters.

368 Quadrangular vase of bronze form with wide shoulders, contracted neck with sides almost straight, and slightly expanded mouth: low, hollow base. Hard buff-white pottery with sparsely crackled cream glaze of uneven flow, and showing "tear-marks" and brownish passages where it has run thick. Boldly incised ornament consisting of a belt of formal lotus designs enclosed by scrolled foliage. Borders of *ju-i* scrolls at the base; of false gadroons enclosing cusped ornament on the shoulders; and of key-fret or "cloud and thunder" pattern on the neck.

T'u Ting ware of the Sung dynasty.
H. 20 inches. D. 14¼ inches. W. of a side, 10 inches.
Loaned by Mr. Samuel T. Peters.

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KUANGTUNG AND OTHER WARE

369 Vase with wide pear-shaped body, high shoulders, small contracted neck, and spreading lip fitted with a silver collar. Buff stoneware with finely crackled glaze of pinkish lavender colour, thickly frosted on the neck, shoulders, and one side with opaque buff grey.

Probably Kuangtung ware of the Sung or Yüan period.
H. 8¼ inches. D. 7½ inches. *Loaned by* a collector.

370 Vase of wide baluster form with high shoulders, strengthened by a wide moulded band with wavy eight-foil edge: small neck and mouth. Buff stoneware with a bold scroll of formal lotus design in relief under an opaque and closely crackled glaze of pale lavender grey colour warming into purple. At the mouth the glaze has scaled off.

Probably Kuangtung ware of the fourteenth century.
H. 11 inches. D. 7⅞ inches. *Loaned by* Mr. Samuel T. Peters.

371 Pair of jars with broad ovoid body, small short neck, and rounded lip. Red stoneware with finely crackled glaze of turquoise blue colour, darkening on the sides and clouded with turquoise green. A few patches of red lacquer on the shoulders cover inequalities in the surface. On the shoulder of each is the inscription in raised characters under the glaze: *Nei fu kung yung* ("Supplied for use in the imperial palace").

Probably fourteenth century.
H. 12½ inches. D. 12¾ inches. *Loaned by* a collector.

372 Vase of broad oval form with short straight neck: faint wheel-made lines are visible on the sides. Grey porcellanous ware with opalescent glaze of lavender grey colour. On the exterior the glaze, which ends above the base, varies in depth and tone, being suffused with a warm purple tinge and shot here and there with blue: on the shoulders are three symmetrically placed patches of opaque white shading off into green of varying intensity flecked with dull purple. On the interior the glaze is of a more uniform lavender colour and is strongly crackled. The base is unglazed and lightly browned by the firing, and it has a few incised lines, perhaps intended for a mark ⏤ .

Chün ware of the Sung dynasty.
H. 11 inches. D. 12 inches. *Loaned by* Mr. Samuel T. Peters.

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COREAN

THE Corean wares described below have mostly come from tombs and show signs of burial. A few, indicated in each case by a foot-note, have been preserved in Japanese collections. They all appear to belong to the Korai period (936–1392 A.D.), when the potteries at the capital, then Sungdo, were very celebrated. Under the succeeding dynasty the capital was removed to Seoul, the Sungdo potteries fell into disuse, and the burial customs changed, so that tomb wares of post-Korai period are exceptional.

101 Miniature vase of flattened globular form with small neck and cup-shaped mouth. Grey porcellanous ware with ornament inlaid in black and white under a soft greenish grey celadon glaze, lightly frosted in places with brown. On the shoulders, four chrysanthemum blossoms between plain white bands. Sand-marks beneath.

Corean: Korai period.

H. 2⅛ inches. D. 2⅞ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

102 Pigment box of flattened circular form. Grey porcellanous ware with ornament inlaid in white and black under a soft greenish grey celadon glaze with bluish tones. On the cover, a flowering chrysanthemum spray. Spur-marks beneath.

Corean: Korai period.

H. 1½ inches. D. 3⅜₆ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

103 Water dropper in form of a duck swimming with a spray of lotus in its bill. Finely modelled in grey porcellanous ware with etched details; greenish grey celadon glaze lightly crackled and frosted with brown. On the back is a hole for filling, and the open bill serves as a spout; the eyes are touched in with black. Spur-marks beneath.

Corean: Korai period.

H. 3⅛ inches. L. 5¼ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

104 Pigment box of flattened circular form. Grey porcellanous ware with ornament etched and inlaid in white and black under a soft greenish grey celadon

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glaze with bluish tone. On the cover, two storks with *ling-chih* fungus sprays (symbolising longevity) and a border of etched rays. On the sides, etched key pattern. Three spur-marks beneath.

Corean: Korai period.
H. 1⅜ inches. D. 3⅜ inches. *Loaned by* Mr. Samuel T. Peters.

105 Bowl of conical form with small foot. Grey porcellanous ware with grey-green celadon glaze sparsely crackled and lightly frosted with brown. Inside are three geese in faint relief. Sand-marks on the base.

Corean: Korai period.
H. 2¼ inches. D. 6⅛ inches. *Loaned by* Mr. Samuel T. Peters.

106 Bowl of conical form with small foot. Grey porcellanous ware burnt red at the base, with grey-green celadon glaze. Inside is a band of floral scroll faintly incised. Sand-marks underneath.

Corean: Korai period.
H. 2½ inches. D. 6½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

107 Bowl of conical form with small foot and slightly contracted mouth; grey porcellanous ware burnt red at the foot. Olive green celadon glaze. Incised ornament consisting of a band of bold foliage scroll shaded with cogged lines, and in the centre a faint floral ornament: the outside scored with radiating lines.

Probably Corean: Korai period.
H. 2½ inches. D. 6⅛ inches. *Loaned by* Mr. Samuel T. Peters.

108 Bowl of conical form with rounded sides and grey-green celadon glaze of bluish tone, lightly crackled; parts of the exterior are frosted with brownish white. Inside is a grape-vine pattern with scroll border in low relief. Three spur-marks on the base.

Corean: Korai period.
H. 3 inches. D. 7⅜ inches. *Loaned by* Mr. John Platt.

109 Bowl with rounded sides. Grey porcellanous ware with ornament inlaid in white with touches of black under a smooth grey-green celadon glaze of bluish tinge, partly frosted over with brown and sparsely crackled. The designs consist of a broad band of feathery scroll-work outside, broken by four medallions of single flowers: a border of wavy pattern above, and four small chrysanthemum-like flowers below. Inside are five sprays, each with three nuts, on the sides, and similar design in the centre: border of wave pattern. Three spur-marks under the base.

Corean: Korai period.
H. 2⅝ inches. D. 7⅝ inches. *Loaned by* Mr. John Platt.

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110 Bowl of shallow rounded form. Grey porcellanous ware with ornament inlaid in black and white under a crackled greenish grey, frosted in parts with brown. Outside is a broad band of bold foliage design reserved in a black ground, broken by four medallions of white chrysanthemum flowers: below is a border of overlapping leaves, and above a band of wave pattern. Inside are chrysanthemum flowers enclosed by a ring of *ju-i* heads, and a broad band of formal peony scroll involving four flying phœnixes (*fêng huang*), above which are three narrow borders of circles and wave pattern and of small zigzag ornaments broken by four flying cranes. Spur-marks beneath.

Corean. Korai period.
H. 2⅜ inches. D. 7⅝ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

111 Bowl with small foot and rounded sides. Grey porcellanous stoneware with ornament inlaid in white under a lightly crackled greenish grey glaze of bluish tone: part of the exterior frosted by decay. Outside is a broad band of feathery scroll-work enclosing medallions of chrysanthemum blossoms: four similar blossoms below. Inside, a chrysanthemum in the centre with border of *ju-i* heads, and on the sides five clusters of nuts: narrow edging of wave pattern. Three spur-marks beneath.

Corean: Korai period.
H. 3⅜ inches. D. 7⅝ inches. *Loaned* by Mr. Samuel T. Peters.

112 Bowl with small flat base and gracefully rounded sides, flattened at the mouth. Grey porcellanous ware with smooth greenish-grey celadon glaze of bluish tone, lightly crackled. Three spur-marks beneath.

Corean: Korai period.
H. 3⅞ inches. D. 9 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

113 Bowl of conical form with small foot. Thin translucent porcelain, burnt a faint red at the base, which is unglazed. Inside is engraved a free design of grass and foliage scrolls against a background of combed and cogged lines. Pearly white glaze lightly frosted and browned by age and decay.

Corean: Korai period.
H. 1¾ inches. D. 4⅞ inches. *Loaned by* Mr. John Platt.

114 Bowl of conical form with small foot and straight sides. Translucent porcelain, grey at the base, with pale pearly grey glaze of bluish tone. Inside is slightly raised ornament consisting of two phœnixes (*fêng huang*) and lilies, with border of key-fret or "cloud and thunder" pattern.

Probably Corean: Korai period.
H. 2½ inches. D. 6⅝ inches. *Loaned by* Mr. Samuel T. Peters.

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115 Bowl with small foot, gently curving sides, and wide, slightly everted mouth with six-foil edge. Porcelain with unglazed base burnt to a reddish tint and of porous-looking texture. Transparent greenish white glaze lightly crackled. Boldly carved design of feathery foliage, scored here and there by a toothed instrument.

Probably Corean: Korai period.
H. 2⅜ inches. D. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

116 Bowl of conical form with small foot, gently curved sides, and slightly everted mouth. Thin, white, translucent porcelain with a bare patch under the base showing a porous-looking body burnt to a reddish tone: pearly white glaze lightly browned by age. Inside is a band of incised ornament, a free sketchy design of feathery foliage in which formalised and barely recognisable forms of Chinese boys can be traced.

Corean: Korai period.
H. 2¾ inches. D. 8 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

117 Vase with oval melon-shaped body, high neck with wide flaring mouth, and low foot moulded with leaf and tongue pattern. On the neck is a reeded band of slender leaf and tongue pattern. Translucent white porcelain with porous-looking body and pearly white glaze faintly browned by age.
This rare and singularly beautiful vase recalls both Greek and Egyptian pottery in the details of its design.

Corean: Korai period.
H. 10¼ inches. D. 6 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

118 Ewer with flattened melon-shaped body, high neck contracted in the middle, long spout, and flat handle with grooved edges and a ring at the top. White porcellanous ware of porous-looking texture with thick cream-white glaze of Ting type, slightly crackled. A wheel-made ring on the neck below the lip. Sand-marks beneath.
This type belongs to the class of *haku-gorai*, or "white Corean."

Corean: Korai period.
H. 8⅝ inches. D., with spout and handle, 5½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

119 Ritual wine ewer of bronze form with globular body, tall slender neck interrupted by a wide shelving projection, and small spout broken at the mouth. Buff white stoneware with wash of white slip stopping short of the base and cream white glaze minutely crackled and lightly browned by age.

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The general form of this piece is Corean, though it differs from the usual type in small details, and the technique of the ware recalls the early Chinese white pottery found in the province of Shansi.

H. 10⅜ inches. D. 5½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

120 Bowl with small foot and rounded sides, with incised lotus-flower design on the exterior. Buff stoneware with minutely crackled brownish yellow glaze.

Corean: Korai period.

H. 3 inches. D. 6½ inches. *Loaned by* Mr. Samuel T. Peters.

121 Bowl of shallow conical form with small foot and wide mouth, and a cup-shaped stand with wide saucer-like flange. Grey stoneware with chocolate brown glaze lightly frosted with grey. Sand-marks under the base.

Corean: Korai period.

H. 2¼ inches. D. of bowl, 6⅛ inches.

Total H. 3¼ inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

122 Bowl with deep rounded sides. Dark red stoneware with a wash of white slip and a crackled greenish grey glaze much pitted and browned by age and use. Incised on the outside with two belts of hatched Vandyke pattern, across which are two faint bluish bands.

This piece has been preserved in Japan, where it has been repaired and strengthened with gold lacquer.

Corean: probably fifteenth or sixteenth century.

H. 3¼ inches. D. 6 inches.

Loaned by Smithsonian Institution. (Freer Collection.)

123 Bowl of shallow form with wide mouth and small foot. Dark reddish brown stoneware coated with white slip and engraved with *Mishima* designs exposing the dark body under a crackled glaze of brownish tone. In the centre is a chrysanthemum medallion broken on one side by what seems to be an ideograph: round this are plain white rings and a broad belt of radiating petal pattern, bordered by a band of oblique hatching broken by four straight lines. Two incised rings outside.

This is not an excavated piece.

Corean: probably fourteenth century.

H. 2½ inches. D. 8¼ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

124 Vase of ovoid form with small neck and shallow cup-shaped mouth. Grey stoneware painted in brown under a crackled brownish green glaze. On the sides is a bold foliage scroll: gadroon borders on shoulder and at the base. Sand-marks underneath.

This painted type is known as *e-gorai*, or painted Corean.

Corean: Korai period.

H. 10 inches. D. 6 inches. *Loaned by* Mr. Samuel T. Peters.

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125 Vase of baluster form with high shoulders, small neck, and shallow cup-shaped mouth. Grey stoneware washed with chocolate brown slip and painted in white with a chrysanthemum scroll under a crackled brownish celadon glaze. Sand-marks underneath.

Corean: Korai period.
H. 10½ inches. D. 6 inches. *Loaned by* Mr. Samuel T. Peters.

126 Vase of baluster form with high shoulders, small neck, and shallow cup-shaped mouth. Grey porcellanous ware burnt red at the base: coated with chocolate brown slip and painted on the shoulders with two large sprays of tapering foliage in white under a brownish celadon glaze which is frosted by decay on the upper part.

Corean: Korai period.
H. 13½ inches. D. 7½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

127 Wine pot with oval melon-shaped body, plain handle and spout, and lotus-flower lid. Grey porcellanous ware burnt red at the base: smooth grey-green celadon glaze lightly frosted with brown.

Corean: Korai period.
H. 5¾ inches. D., with spout and handle, 7 inches. *Loaned by* Mr. John Platt.

128 Vase of baluster form with high shoulder and small neck with shallow cup-shaped mouth. Grey porcellanous ware burnt red at the base, with three upright floral designs delicately etched under a smooth grey-green celadon glaze of bluish tint.

Corean: Korai period.
H. 10¼ inches. D. 6½ inches. *Loaned by* Mr. John Platt.

129 Ritual wine ewer of bronze form with ovoid body, tall tapering neck interrupted by a wide shelving projection, short rounded spout with cup-shaped mouth, and pierced attachment for a cover. Grey porcellanous ware washed with chocolate brown and inlaid with white ornaments under a crackled glaze of pale grey-green celadon. The main decoration consists of a number of lily medallions, and there are borders of key-fret on the base and the projecting flange. The spout is bordered by a petal band, and on the upper part of the neck are four upright bands of pearl pendants. Sand-marks on the base.

Corean: Korai period.
H. 13¼ inches. D., with spout, 5⅝ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

130 Vase of baluster form with high shoulders, low neck, and wide mouth: on the shoulders are four loop-handles. Grey porcellanous ware with ornament in-

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laid in white under a grey-green celadon glaze of bluish tinge heavily frosted on one side by decay: four chrysanthemum sprays on the sides and a border of *ju-i* pattern on the shoulder. Sand-marks under the base.

Corean: Korai period.
H. 9¾ inches. D. 7¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

131 Wine pot with ovoid body, grooved handle with twig-shaped ring and Greek palmette attachment, spout with lotus-leaf moulding, and lotus-flower cover. Grey porcellanous ware with soft greenish gray celadon glaze, lightly crackled. On the body is a bold melon-vine scroll with large leaves, small blossoms and tendrils reserved in a chocolate brown ground: the details throughout are finely etched in the paste. The cover has radiating scrolls inlaid in white. Spur-marks beneath.

Corean: Korai period.
H. 7 inches. D., with spout and handle, 8¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

132 Ritual wine ewer of bronze form with ovoid body, tall tapering neck interrupted by a wide shelving projection, short spout with cup-shaped mouth, and ring to attach the cover. Grey porcellanous ware burnt red at the base, with slight inlaid designs in black and white under a lightly crackled grey-green celadon glaze. On one side is a growing plant; on the other, grass or ferns in a bowl inscribed *hsiu* (jade); and at the back, two storks and a cloud scroll.

Corean: Korai period.
H. 13¼ inches. D., with spout, 5⅞ inches. *Loaned by* Mr. John Platt.

133 Wine pot with oval melon-shaped body, plain spout, grooved handle with twig-shaped ring, and lotus-pattern cover. Grey porcellanous ware with inlaid ornament in white and black under a smooth greenish grey glaze of bluish tone. Lotus and chrysanthemum designs alternate on each lobe: below is a border of carved leaf and tongue pattern, and on the shoulder is a band of petal ornament inlaid.

Corean: Korai period.
H. 8⅛ inches. D., with spout and handle, 8½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

134 Bottle with globular body and tall slender neck of cylindrical form with a ring at the top. Grey porcellanous ware with inlaid ornament in white and black under a greenish grey celadon glaze faintly frosted with brown. On the sides are four sprays of alternating lotus and chrysanthemum; on the shoulder is a *ju-i* border; and there is a narrow band of key-fret at the mouth and an incised border of leaf and tongue pattern at the base.

Corean. Korai period.
H. 13 inches. D. 6½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

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135 Ritual wine ewer of bronze form, with ovoid body, slender neck with shelving flange projecting at the top (the tapering part above having been broken), small spout with cup-shaped mouth, and flat cover attached by a hinge. Grey porcellanous ware with ornament inlaid in white and black under a waxen greenish grey celadon glaze of bluish tone. On the sides are ducks in water beside lotus plants, and at the back are a willow tree and two cranes: borders of *ju-i* pattern above and below, and a narrow band of running scroll-work on the shoulder. On the neck are flying cranes and fungus sprays: lotus-petal band on the flange. Chrysanthemum designs on the spout and its cover.

Corean: Korai period.
H. 10 inches. D., with spout, 6¼ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

136 Ewer with pear-shaped body slightly flattened on the shoulders and moulded in shallow vertical lobes, plain spout, and grooved handle with ring to attach the cover. The latter is surmounted by a lotus flower, the petals modelled in full relief, in which a bird has settled. Grey porcellanous ware with crackled grey-green celadon glaze slightly frosted with brown. On the shoulders are lightly etched floral sprays. Spur-marks beneath.

Corean: Korai period.
H. 10½ inches. D., with spout and handle, 7 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

137 Vase of baluster form with high shoulders, the neck replaced by metal. Grey porcellanous ware burnt brown at the base, with ornament inlaid in white under a grey-green celadon glaze. On the sides is a broad band of *Mishima* cord pattern, bordered by small rosettes. Above and below are radiating borders of overlapping leaves filled in with white lines. The base is heavily sanded.
This is not an excavated piece.

Corean: Korai period.
H. 10¾ inches. D. 6¼ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

138 Bottle, pear-shaped, with slender neck and metal mouth. Red stoneware with ornament in white slip under a thick wax-like celadon grey glaze heavily pitted and bubbled and flowing in drops on the lower part. On the body, designs of large floral sprays painted in white, and on the neck a band of inlaid *Mishima* cord pattern.
This is not an excavated piece.

Probably Corean of the fourteenth century.
H. 11 inches. D. 7¾ inches. *Loaned by* Mr. Samuel T. Peters.

139 Bottle of double gourd form with metal stopper. Grey porcellanous ware burnt brown at the base and inlaid with ornament in white and black under a crackled greenish grey glaze. On the body are four medallions framed with bor-

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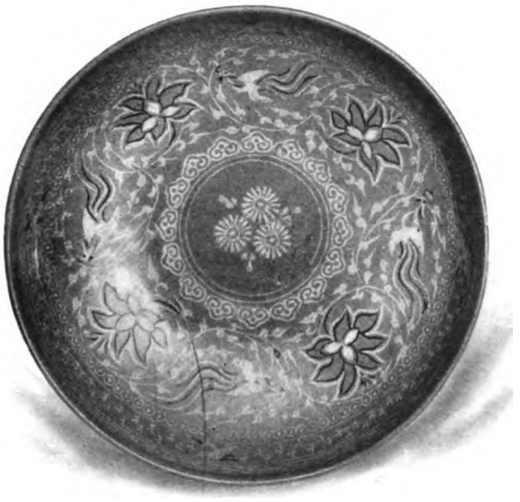

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ders of concentric circles and enclosing (1) two storks on a willow, (2) a stork on a willow, and (3, 4) chrysanthemum plants; and between them are chrysanthemum plants, below is a border of radiating leaves, and above is a border of *ju-i* heads and a broad band of overlapping leaves enclosing concentric circles: on the neck is a band powdered with small blossoms and a border of radiating leaves. This is not an excavated piece.

Corean: Korai period.
H. 14¼ inches. D. 7¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

140 Vase of oval form with small neck and low cup-shaped mouth. Grey porcellanous ware of fine texture, burnt red at the base and ornamented with a beautiful carved design under a soft greenish grey celadon glaze of bluish tone: two phœnixes (*fêng huang*) in a peony scroll with etched details covering the entire surface.

Corean: Korai period.
H. 11 inches. D. 7¼ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

141 Plaque of oblong rectangular form with chamfered corners. Thin grey porcellanous ware, burnt brown where unglazed and ornamented with black and white inlaid designs resembling those of a book cover. Soft greenish grey celadon glaze of bluish tone. In the centre is an oblong eight-foil frame inclosing a peony scroll with white blossoms. This is surrounded by a stork and cloud pattern with a broad border of running lotus scroll-work with narrow interior edging of small circles and an outer border of foliage scrolls.

Corean: Korai period.
L. 13½ inches. B. 9 inches. *Loaned by* Mr. John Platt.

142 Fish bowl with curving sides contracted at the mouth, which has a short upright rim: base slightly convex. Grey porcellanous ware burnt red where unglazed. Translucent grey-green celadon glaze with a tinge of brown: lightly crackled.

Corean: early Korai period.
H. 5⅜ inches. D. 10¾ inches. *Loaned by* Mr. John Platt.

143 Vase of baluster form with high shoulders and small mouth with metal band. Grey stoneware with inlaid designs in white and black under a crackled brownish green celadon glaze, partly frosted by decay. On the sides are two willow and two palm designs much conventionalised. On the shoulder is a broad band of leaf and tongue pattern and a border of *ju-i* heads.

Corean: Korai period.
H. 12½ inches. D. 7 inches.

Loaned by Smithsonian Institution. (Freer Collection.)

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144 Ewer of double gourd form with long spout and twisted handle with knot-shaped ring. Grey porcellanous ware burnt red at the base: sparsely crackled celadon glaze covering lightly incised designs of lotus flowers on each side and cloud-scrolls on the neck.

Corean: Korai period.
H. 13 inches. D., with spout and handle, 9 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

145 Vase of baluster form with high shoulders, short neck, and low cup-shaped mouth. Grey porcellanous ware burnt brown on the base, with white and black inlaid ornament under a crackled greyish green glaze frosted in places by decay. On the sides are storks and *ling-chih* fungus scrolls, and round the shoulder is a band of radiating vine-leaves.

Corean: Korai period.
H. 12 inches. D. 7 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

146 Bottle with pear-shaped body, tall tapering neck, and spreading mouth. Grey porcellaneous ware with inlaid ornament in white and black under a smooth greenish grey celadon glaze of bluish tone, sparsely crackled and frosted in places by decay. On the body are four medallions of lotus and chrysanthemum designs: between them are pendants of small circles hanging from a band of similar circles, the spaces filled with chrysanthemum sprays. Below is a border of lotus petals, and above a band of chrysanthemum flowers. On the neck are four tapering scrolls and a wave border.

Corean: Korai period.
H. 14 inches. D. 8 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

147 Vase and stand, the former of globular form with short straight neck and narrow mouth. Grey porcellanous ware with inlaid ornament in white and black under a partially crackled grey-green celadon glaze lightly frosted with brown. On the sides are three large phœnixes (*fêng huang*) with scrolled tails and three peony sprays between. Sand-marks underneath. The stand is saucer-shaped, with a raised ring in which the vase fits, and four feet, each ornamented with a lion mask.

Corean: Korai period.
H. 8 inches. D. of vase, 8¼ inches. Total H. 11¼ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

148 Vase of globular form with short neck and shallow cup-shaped mouth: inlaid in white and black under a grey-green celadon glaze. On the sides are two

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rows of medallions with sprays of *ling-chih* fungus and flying storks; on the shoulder is a broad band of leaf and tongue pattern enclosing rows of disks. Fitted with a white porcelain base.

Corean: Korai period.
H. 8¾ inches. D. 9¾ inches. *Loaned by* Mr. Samuel T. Peters.

149 Vase of baluster form with high shoulders, short neck, and shallow cup-shaped mouth. Grey porcellanous ware burnt red at the base, with faintly incised ornament under a smooth greenish grey glaze of bluish tone, frosted in places by decay. Four upright lotus designs on the sides, with borders of cloud scrolls above and below.

Corean: Korai period.
H. 14¾ inches. D. 8½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

150 Jar with wide ovoid body, short neck and spreading mouth. Grey stoneware burnt red at the base, with ornament inlaid in white under a crackled grey-green celadon glaze frosted and stained with brown. On the sides, a broad band of *Mishima* rosette pattern, bordered on the shoulder by a cable pattern between white lines. Broad bands of radiating leaf pattern above and below. The glaze in places has swollen in large bubbles.
This is not an excavated piece.

Corean: Korai period.
H. 13½ inches. D. 13½ inches. *Loaned* by Mr. R. H. Williams.

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JAPANESE

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The descriptions and classification of the objects of Japanese pottery exhibited are by Dana H. Carroll.

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PREFATORY NOTE

JAPANESE POTTERIES

THE JAPAN SOCIETY OF NEW YORK invited me to inspect the collection of Japanese pottery derived from the cabinets of a number of private collectors, to determine the character and authenticity of the objects intended for a representative exhibition. Most of the objects were familiar to me from having seen them in the collections from which they were taken. I was amazed, however, at the strength and value of the objects when brought together in this way. The main purpose of the Society was to bring together the glazed rather than the decorated pieces. The rich and deep glazes of Owari and Omi are shown in the Shino and Akatsu Oribe and the Shigaraki bowl and jar. Some of these pieces are unique, as, for example, the old Bizen flower jar with its splash of some metallic oxide resembling silver, and the rich reds of Shigaraki; and the bowl of Kintaro of Sado is far above the usual work of this potter.

The collection is of great interest as exhibiting the growing appreciation of our people for the rich and wonderful glazes of Japanese pottery—pottery in its truest sense, and not imitations of ivory, wood, stone, or anything else, but objects made of plastic clay. Mr. John Burroughs, after examining the collection of pottery at the Boston Museum of Fine Arts, while confessing his unfamiliarity with the subject, almost instantly began his comments by stating that in the glazes he saw colours of the refined autumn leaf; they reminded him also of the delicious surface of the inside of a nut-shell, and he added that one might pick up such things in the woods. Others have referred to the personality expressed in their colour and contour. Yet few, if any, would have appreciated such a collection thirty-five years ago, when the auction-rooms were filled with stuff made for foreign trade and

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repeatedly marked "Corean," and with gaudily decorated pieces in gold and colour supposed to represent Satsuma. In other words, our collectors are now appreciating those kinds of pottery that the Japanese most admire. I may add that many years ago, when I had the pleasure of accompanying my artist friends, Vedder, La Farge, Samuel Colman, Abbey, and others, through the Museum collection, they immediately recognised and admired those pieces that the Japanese *chajin* most adore.

EDWARD S. MORSE.

FOR full information with regard to the numerous potteries in various provinces of Japan, and the names and marks of potters and the characteristics of their works, the Japan Society refers to the authoritative publication by the Museum of Fine Arts, Boston, of the "Catalogue of the Morse Collection of Japanese Pottery," by Edward S. Morse, Keeper of the Japanese Pottery. Cambridge, MCMI.

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JAPANESE

1 Tall Ninsei tea jar. Elongated cylindrical form with a very slightly ovoidal contour. Red-brown glaze with dark drip-splashings near the shoulder, the glaze ending well above the foot in thin, precise line, in a "clothes-pin" straddle. Impressed mark of Ninsei.
H. 5¾ inches. *Loaned by* Mr. Howard Mansfield.

2 Zeze tea jar. Tsubogata (ovoidal). Brown clay, light and delicate, coated with a brilliant glaze of copper-red through which runs a golden lustre.
Loaned by Smithsonian Institution. (Freer Collection.)

3 Satsuma tea jar. Hiyo-gata (gourd shape) stoneware, lightly glazed in dark brown. The lip is a light brown. Over the rest of the body flows a thick transmutation glaze revealing tea-leaf colour, deep, brilliant black, grey white, mahogany brown, and sundry lesser tintings in a minute speckling,—the glaze of dull lustre except over the brilliant black.
Loaned by Smithsonian Institution. (Freer Collection.)

4 Bizen tea jar. Globular on three short feet. Lightly glazed in tones of copper brown, and splashed on one side with a thick tea-leaf glaze.
Loaned by Mr. Samuel T. Peters.

5 Bizen tea jar. A short cylinder of thin brownish clay, coated with a luminous brown glaze varying from a light yellowish brown through deeper tones to a smoky brown that is almost black.
Loaned by Mr. Samuel T. Peters.

6 Tsushima tea jar. Pink clay; decoration, three crest medallions in white and brown glaze over the creamy pink glaze of the body colour.
Loaned by Mr. Harold G. Henderson.

7 Shidoro tea jar. Karamono shape; reddish clay, coated with a thick, warm pink glaze.
Loaned by Mr. Howard Mansfield.

8 Shigaraki tea jar. Ovoid with short neck, exhibiting over a glaze of copper-brown one of brilliant mirror-black; the shoulder with a soft pearly white crackle glaze.
Loaned by Mr. Howard Mansfield.

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9 Takatori tea jar. Cylindrical with ovoidal ends; two rudimentary handles at shoulder. Thin glaze of rich pumpkin brown and squash yellow, splashed with tawny green of waxen surface.

Loaned by Mr. Howard Mansfield.

10 Satsuma tea jar. Cylindrical with flattened shoulder; the body showing hooped markings and covered with a tea-leaf glaze of unctuous surface splashed with a greenish brown.

Loaned by Mr. Howard Mansfield.

11 Iga tea jar. Cylindrical. Greyish-brown clay, thickly coated with a brilliant glaze of rich, mellow colour,—a transparent golden-brown glaze revealing a crackled glaze beneath.

Loaned by Mr. Howard Mansfield.

12 Kyoto tea jar. Cylindrical, with two upright rudimentary handles on the flat shoulder. Dull brown and luminous copper-brown glaze, with a decoration of Fujiyama in snow in a pure white glaze.

Loaned by Mr. Howard Mansfield.

13 Mino tea jar. Ovoidal with narrow foot, flat shoulder, and embryonic lip. Grey-brown glaze, covered with a black glaze of mirror quality and a tenuous, misty grey.

Loaned by Mr. Howard Mansfield.

14 Koishi-Kawa tea jar with ivory cover. Slightly ovoidal contour; putty-grey clay, covered with a smooth, lustrous glaze of golden brown, with sundry variations, and delicately splashed with hare's-fur and a metallic sheen.

Loaned by Mr. Howard Mansfield.

15 Izumo tea jar. Ovoidal with a blunt shoulder and abbreviated neck. Yellowish-grey clay with a "yellow onyx" glaze.

Loaned by Mr. Howard Mansfield.

16 Satsuma tea jar. Cylindrical with flat shoulder and narrow mouth. Glazed in a ferruginous brown and very dark green, with brilliant splashings of black and golden brown and powdered tea green.

H. 3½ inches. *Loaned by* Mr. Howard Mansfield.

17 Takatori tea jar. Cylindrical with slight expansion, flat shoulder, and well-defined lip; the glaze brown, with light and dark splashings in waterfall effect.

Loaned by Mr. Howard Mansfield.

18 Kinkozan tea jar. Ovoidal with sloping shoulder; brilliant copper-brown glaze delicately mottled, and with a single rich splash of deeper colour.

Loaned by Mr. Howard Mansfield.

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19 Shigaraki tea jar. Ovoid. Yellowish-sandy clay, coated with a mirror-glaze of pale chestnut-brown hue with slight metallic lustre.
H. 5¼ inches. *Loaned by* Mr. Samuel T. Peters.

20 Yatsushiro tea jar. Marutsubo shape, grey pottery; decoration after the Corean *Mishima,* with a band of storks around the shoulder, carved, and filled with white enamel on the grey ground.
Loaned by Mr. Lindsley Russell.

21 Kaga tea bowl. Suribachi shape. Sonorous pottery, delicately turned. Half the brown clay is lightly glazed in a maple-sugar hue, the other half is glazed in a dark purplish-brown, the division being longitudinal.
D. 4 inches. *Loaned by* Mr. Samuel T. Peters.

22 Sado tea bowl. Circular, springing in broad ovoidal curve from a narrow circular foot and recurving gently to form the upper portion. Coated with a thin brown glaze, a thick, dense, ebony black overspreading one face of the exterior and coating the interior of the opposite side. Under-body has the deeply incised mark: Sashiu Kintaro tsukuru.
D. 4½ inches. *Loaned by* Mr. Howard Mansfield.

23 Riyoniu tea bowl. Cylindrical with broad mouth. The interior of rough, irregular surface. Covered with a brilliant, bewildering glaze of rose and olive and bright red, delicately crackled and opalescent. On the yellow clay foot, an impressed mark of Raku.
D. 4½ inches. *Loaned by* Mr. Howard Mansfield.

24 Raku tea bowl. Circular, the sides of ovoidal contour: with a saucer bottom, on a low circular foot. Dark reddish pottery, covered with a thick silver-white glaze, pitted and crackled, and having an all-pervading mother-of-pearl iridescence.
D. 4½ inches. *Loaned by* Mr. Samuel T. Peters.

25 Raku tea bowl. Reddish pottery, covered with a black glaze of rich and brilliant quality, marked by dark red splashes and olive brown notes and revealing a subdued, elusive metallic iridescence.
D. 5¾ inches. *Loaned by* Mr. Samuel T. Peters.

26 Kenzan tea bowl. Cylindrical on a short circular under-body foot. Dark grey clay, the exterior covered with a soft grey-white glaze, with splashes of a celadon grey, the latter glaze crackled and extending over the under-surface as far as the foot. Rim, edge of bottom, and foot glazed in a reddish brown; the interior in dark grey, finely crackled. Exterior decorated in the reddish brown and a bluish black with plant and tree forms, and bearing several characters and a seal-mark. Made in Iriya, Yedo.
D. 3¾ inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

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27 Seto cup. Cylindrical, with a substantial foot defined by a deep groove. Coated with a soft creamy brown and grey glaze minutely crackled. The bowl is decorated with under-glazes of light green, pale blue, and *haricot rouge*, distributed in plant form in two groups. Perhaps Genpin.

H. 4 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

28 Red Karatsu tea bowl. Circular, expanding with gently swelling sides, slightly spreading toward the rim, from a circular foot. Blackish brown clay; the glaze outside a pale but bright flame red, and on the interior taking a deeper hue and modified near the centre by fine striations and a flat tone through which they course. The rim is glazed in brown, which affects the contiguous red on both surfaces by stray mottlings.

D. 5¼ inches. *Loaned by* Mr. Samuel Colman.

29 Shidoro tea bowl. Hira Chawan (low shape); reddish clay, glazed in copper red and golden yellow. Double coating.

Loaned by Mr. Harold G. Henderson.

30 Shidoro tea bowl. Grey pottery, glazed with a soft deer-skin yellow. Impressed mark, Shidoro.

Loaned by Mr. Howard Mansfield.

31 Satsuma tea bowl. Red brown-stone clay coated with chocolate brown and a powdered tea running glaze.

Loaned by Mr. Harold G. Henderson.

32 Sōma tea bowl. Plum-flower shape; grey-stone pottery, coated with a creamy white glaze, the interior showing a pair of running horses painted in blue under a celadon glaze. Marked Kinjiu. *Loaned by* Mr. Howard Mansfield.

33 Yeiraku tea bowl. Grey-brown clay, coated with a light creamy grey glaze, and painted on two faces with a Japanese poem in a grey black. Seal-mark of Kahin Shiriū. *Loaned by* Mr. Howard Mansfield.

34 Ninsei tea bowl. Circular, indented with a single thumb-mark beneath the rim; contracting to a deep and slightly spreading foot. Exterior painting, in iron-rust brown and black glaze under the surface glaze, of a farm-house represented as under the snow, with impressionistic landscape and clouds. Marked Ninsei.

Loaned by Mr. Samuel T. Peters.

35 Decorated Satsuma tea bowl. Semi-globular or inverted cap shape, on a circular solid foot which is cross-grooved, forming four feet. The exterior is decorated with "floating fans," in allusion to the story of an ancient artist who, when he failed to sell the fans he painted, threw them from a bridge into the water. The fans are variously decorated. *Loaned by* Mr. Samuel T. Peters.

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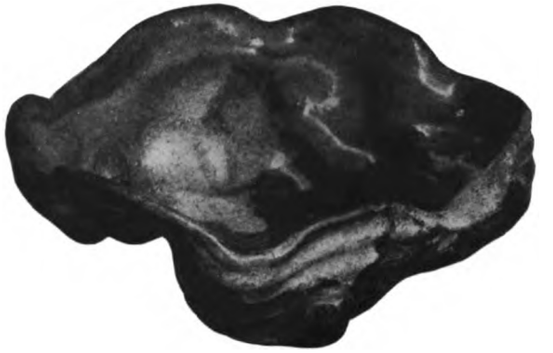

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36 Mokubei tea bowl. Ovoidal, springing from a short circular foot; deep form. Light porcellanous ware, the greater part of the exterior covered by a rich ebony-black glaze of shagreen surface and dull metallic or raven's-wing lustre. Decoration: a diamond band in gold and oxidized silver, outlined in pale green and deep vermilion, with a lightly embossed ornamentation of leafage and a bolder detail of white chrysanthemums in tangible relief. Inscription underneath the foot, by Mokubei, in style of Ninsei.

Loaned by Mr. Samuel T. Peters.

37 Oribe tea bowl. Circular, irregularly flattened, rising in broad inverted cone shape from a low circular foot and moulded in three bands. Resonant pottery coated with a minutely crackled dull grey-white glaze on both exterior and interior, the exterior splashed heavily with a dark chocolate brown and iron-rust red, and broadly in olive yellow and griseous hues and copper brown; and there appear further a few eccentric forms in dark neutral tones lightly applied.

Loaned by Mr. Samuel Colman.

38 Yatsushiro tea bowl. In the shape of the Japanese rice bag, on a deep foot. Luminous glaze in various tones of brown with brownish green, and crackled. On either side of the exterior, a Greek cross surrounded by a fillet, cross and fillet glazed in white and etched, and at the ends the "puckerings" of the bag indicated by etched ragged lines glazed in white.

Loaned by a collector.

39 Owari bowl. Circular and shallow, spreading from a deep foot and bending quickly upward. Dark brown heavy clay, carrying on the outside a floral decoration and a primitive scroll border, incised, and covered with a greenish grey glaze erratically crackled. Interior of the bottom is a "pond" of deep transparent glaze of pale emerald hue, boldly crackled.

Loaned by Smithsonian Institution. (Freer Collection.)

40 Shino tea bowl. "Rice bag" shape. Hard dark grey pottery, coated with silvery white with rose tints of cloud effect. Ornamented cross on both sides.

Loaned by a collector.

41 Shidoro *sake* bottle. Twisted shape, the lower part ovoidal, with a flat foot. Sandy red clay, glazed in the deep and soft rich green of wood moss, lustrous of surface and showing a delicate crackle; in places clouded in a dull gun-metal hue.
H. 7¼ inches. *Loaned by* a collector.

42 Shigaraki *sake* bottle. Colossal pine-cone shape, the outline recurving at the short contracted neck, which flares briefly and finishes in a slightly thickened and rounded lip. Light grey clay, with a chromatic coat of varied richness,—a lustrous and crackled splash-glaze displaying pale turquoise, yellow olive, lavender pink, pale rose, yellow brown, and a bright red, with a metallic lustre.
H. 8½ inches. *Loaned by* a collector.

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43 Seto bottle. Ovoidal or pear-shaped body, the slightly elongated neck having a single bulbous expansion, the narrow mouth a metal lip. Light yellowish-brown clay, coated with a luminous glaze of rich mahogany brown, dappled with old gold, and further streaked with numerous meteoric descendant flashes in lighter tone—the *hotarubi*, or "firefly" motive.

H. 7½ inches. *Loaned by* Mr. Samuel T. Peters.

44 Seto *sake* bottle. Double-gourd shape with short neck and curled lip. Brilliant, mellow glaze of rich seal, mahogany, and golden browns, iron-rust and lustrous black, with a generous lighter streaking of pale olive yellows crackled in strong, dark lines.

H. 7¾ inches. *Loaned by* Mr. Howard Mansfield.

45 Bizen *sake* bottle. Pear shape, gracefully contracting to a slender, tapering neck with a lightly defined lip; flat foot. Glazed in a dead-leaf brown of varying hue, occasionally blackening, with a shiny, moist surface, and pitted as with mould which has penetrated the leaf texture. Known sometimes among the Japanese as "the wet glaze"—looking always wet. Splashed and dripping on one face with a rich black, golden brown and fawn.

H. 9 inches. *Loaned by* a collector.

46 Kyoto *sake* bottle. Light, thin, grey earthenware, with broadly sloping shoulder and slender tubular neck. The sides of the body and the outer shoulder are glazed in a light grey, with crackle; the upper shoulder and neck in a dark *café-au-lait*, crackled in darker brown lines. The body is encircled by a narrow band of scrolling foliations, painted in brown.

H. 7¾ inches. D. 6 inches. *Loaned by* a collector.

47 Higo *sake* bottle. Tall, quadrilateral, with flat foot and square flat shoulder. Stoneware with an interesting variety of glaze colour. Two of the faces are covered with a rich seal-brown glaze, oversplashed with sandy brown, putty-grey and green and white glazes, in a fluent *mélange* dripping from the neck and shoulder, where these glazes are supreme and where they are further mingled with a fluid turquoise green. On the two other sides this greyish green, interspersed with olive yellow, brown, blue, and purple in an incipient *flambé* effect, distributes itself liberally in trickling splashes over a rich grey, luminous ground which is marked by an excursive hair-line crackle.

H. 10 inches. *Loaned by* Mr. Samuel T. Peters.

48 Ye-Karatsu *sake* bottle. Hexagonal with flat foot. Heavy porcellanous stoneware with a ringing resonance, three of the faces carrying on and above the base a leaf-and-branch decoration in white glaze, crackled, over which is a general speckled brown glaze,—this in turn being splashed with a green and tawny iridescent crackled glaze which is traced as high as the neck. The neck itself has a rich dark brown glaze, iridescent and pitted.

H. 11¾ inches. *Loaned by* a collector.

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49 Oribe *sake* bottle. Quadrilateral with rounded corners and short narrow neck; greyish brown, heavy clay. The glaze is a beautiful one, luminous, and having a bold crackle and a delicate metallic lustre, and reflecting rich greens of the depths of the forest, moss, emerald, and olive notes, warm but subdued brown yellows, and deep seal-brown.

H. 7¾ inches. D. 6¼ inches. *Loaned by* a collector.

50 Oribe *sake* bottle. Square body with tube neck. The clay is a grey brown and is covered with a thin glaze of iron-rust red, over which is flowed a heavier glaze, rich and lustrous, in tones of olive green and yellow, and moss green, mottled with brown and black.

H. 13½ inches. *Loaned by* a collector.

51 Onohara-Tamba bottle. Full-bodied pear-shape with slightly indrawn foot and tall tubular neck gently tapering. Vibrant pottery; the whole coated with a mirror-glaze, black, with certain iron-rust shadings and yellow-brown mottlings, and a glowing lustre in fleeting sunset and fused metallic hues.

H. 12 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

52 Tall Karatsu bottle. Elongated pear-shape with a circular foot; tapering to a high and short slender neck. Reddish-brown clay glazed in a dark grey with fish-roe crackle, and in a broad band of grey-white mottled or splashed with *café-au-lait* and also crackled. Carved with plants, leaves, flowers, and fruit, the incisions glazed in a brown-black of matt surface and wholly interrupting the white and tinted glazes. Above, a lesser band of scrolling foliations, incised and glazed in black on a *café-au-lait* crackle ground,—in this band a surface glaze covering the black.

H. 13¼ inches. *Loaned by* Mr. Samuel Colman.

53 Banko water jar and cover. Broad, squat barrel shape. Disc cover surmounted by two prostrate pine-cones. Earth-brown pottery with crumpled surface glazed in a rich dark chestnut-brown. Around the body three detached sprays of Aoi leaves in relief.

H. 6 inches. D. 5½ inches. *Loaned by* Mr. Samuel T. Peters.

54 Oribe water jar. Tsurube shape (well bucket). Brownish-yellow clay without resonance, glazed in *café-au-lait* with chocolate-brown crackle. The exterior is additionally glazed, in a more or less fused overflow from the flat brim, with a commingling of blue, purple and black, turquoise and camellia-leaf green, yellowish-brown, olive and aubergine,—the colours being repeated on the handle; and each of the sides is further painted in two shades of brown glaze with a figure roughly resembling the half of a pilot wheel—"Yodo-no-kawase-no-nuzuguruma" (the famous Water Mill of Yodo).

H. 6¼ inches. D. 7¾ inches. *Loaned by* a collector.

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55 Iga water jar. In the form and fashioned in representation of a cone-shaped basket, with a brown lacquer cover. Glazed in white, light and dark yellow and brown, in imitation of a basket long in use,—the rim a dark green.
H. 7½ inches. *Loaned by* a collector.

56 Kenzan water jar with original cover. Cylindrical, the cover flat and inset. Yellowish grey clay, covered with a fused and delectable glaze of greys and whites and blues and browns. Decoration: landscapes and boats with figures, in white and rich seal-brown and brownish yellow. Base, shoulder, and cover have meander and hatch borders. Grey crackled glaze under the foot, with Kenzan signature in blue-black.
H. 6 inches. *Loaned by* Mr. Howard Mansfield.

57 Shuntai water jar with cover. Cylindrical. Yellowish grey clay, with a variable grey crackled glaze copiously splashed with brilliant green of emerald, moss and leafage notes, and displaying delicate *fouetté* splashings of lavender-rose, and sweeping pencillings of swaying vegetation in brown.
H. 6½ inches. D. 5¾ inches. *Loaned by* Mr. Howard Mansfield.

58 Seto water jar. Circular and deep, with straight sides, the base a circle and the mouth oval,—the brim in both dimensions slightly exceeding the base. Sonorous pottery, coated with a brilliant, rich and mellow, crackled glaze, in tones of olive yellow, mahogany brown and red, and copper brown, with a bright metallic lustre and fugitive iridescence. Black lacquer cover.
Height, 6½ inches. D. at base, 6 inches; at brim, 7 inches and 8 inches.
Loaned by Smithsonian Institution. (Freer Collection.)

59 Zeze water jar. Grey earthenware, Hashi or "diamond shape." Glazed in a rich reddish brown, mottled on one side by a brilliant black in a *soufflé* effect, and overflowed from the rim by a thick, abundant glaze of tawny, or light deer-skin hue, mottled with the body colour and exhibiting dark vermilion splashings. The same glazes appear in the interior with equal brilliancy.
H. 5¾ inches. *Loaned by* Mr. Samuel T. Peters.

60 Shigaraki water jar with original cover. Of "diamond shape" with the angles rounded. Greyish porcellanous stoneware clothed in a cream-white glaze which covers both exterior and interior and is marked by a bold irregular mosaic crackle.
H. 6¼ inches. D. 7½ inches and 8¾ inches. *Loaned by* Mrs. J. A. Logan.

61 Iga water jar with cover. Bulbous, in the form of a four-lobed melon, narrowing toward the top, the lobes separated by quadrilateral buttresses, which rise briefly in a bevel above the brim, their projections below the base forming short heavy feet. Heavy porcellanous stoneware, the lobes marked by fine transverse

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hatchings, the buttresses by a coarser longitudinal hatch which is carried over on either side to an adjoining strip of each lobe. The first thin glaze of pinkish brown is overlaid with a crackled grey-white splash, in places thick and rough, which mingles with a deep smoky grey and a tawny yellow, the white drip occasionally ending in a thick drop of pale or deep green.

H. 8 inches. *Loaned by* Mr. Samuel Colman.

62 Satsuma bottle. In the double-gourd form with flat foot and short straight neck. Warm yellow glaze, with a black spotted splash (so-called firefly effect).

Loaned by Mr. Samuel T. Peters.

63 Raku koro. Melon shape and bound by knotted cord; reddish pottery, coated with a soft pink, warm glaze, with large crackle.

Loaned by Mr. Harold G. Henderson.

64 Decorated Kyoto koro with cover. Oblong on four corner feet. Thin, delicate, light brown pottery, almost as light in weight as semi-eggshell porcelain, decorated with various flowers, trees, rocks, and the entrance to a tea-house, in pale blue, green, and dark red, on a light yellowish grey ground,—all in glaze, with gilded blossoms interspersed. On the shoulder a border of the key-fret in blue, with gilding, interrupted at each of the corners by a pierced blossom. On the cover, which has two larger pierced blossom forms, and floral ornamentation in blue glaze and gilding, a phœnix, standing, is modelled in the round.

H. 7½ inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

65 Kenzan *hibachi* (fire bowl). Square, or a "hollow cube," resting flat, the foot or bottom recessed underneath. Putty-coloured clay of porcellanous character, heavy but not thick. Covered with a pearl-white glaze that near the tops of the sides shows a fine crackle, and painted in a thin brown glaze with entanglements of trees on three sides, and on the fourth with a long inscription and two seal-marks. Made in Iriya, Yedo.

H. 3½ inches; 4 inches square.

Loaned by Smithsonian Institution. (Freer Collection.)

66 Fire-pot. Kenzan. Hexagonal, resting flat, the bottom underneath recessed. Light grey clay, the sides glazed in a cream white with a pale *café-au-lait* crackle, the brim in a blackish brown which is also used for the decoration, consisting of fantastically distorted trees, and an inscription. The crackled glaze overflows the upper portion of the interior. Under the foot is a mark in brown within a double square. Made in Iriya, Yedo.

H. 4 inches. D. 4¼ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

67 Banko tripod koro. The body, of globular form, takes an ovoidal curvature contracting to three short, rounded stump-feet. Pierced at the shoulder on one side with a large ovate opening, its raised outline foliated, and on the other with

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a small elliptical aperture. Round mouth fitted with a flat ivory cover having a miniature silver knob-handle. A rich old-ivory glaze covers the entire jar, mellowing to a soft yellow and brown, again presenting a rosy suggestion in its ripeness, here warmly mottled, there lightening mildly toward a grey, and everywhere minutely crackled. Impressed mark under one of the feet.

H. 5¾ inches. D. 6½ inches. *Loaned by* a collector.

68 Mizoro *chojiburo* (clove-boiler) with silver kettle. Light grey clay glazed in a pale brownish hue, with fine crackle; decorated in deep cobalt blue and light green over-glaze, and gilding, with sprays of *hagi* flowers.

H. 6¾ inches. Depth of kettle, 4 inches. *Loaned by* Mr. Samuel T. Peters.

69 Bizen jar. In ovoid form with full shoulder on which are four small upright loops; short neck and flat foot. Thin clay covered with a thin dark brown glaze, the shoulder covered with a heavier glaze of brownish black through which runs a generous tawny mottling,—this glaze allowed to trickle irregularly down the sides, where the tawny hue makes strong contrast with the under-glaze. Incised mark under the foot.

H. 4½ inches. *Loaned by* a collector.

70 Shunkozan jar. Broad, inverted pear shape, with short wide neck; sonorous pottery. Metallic lustre, and on one face of the shoulder a cloud of grey-white crackle glaze. Impressed mark under the foot.

H. 6 inches. *Loaned by* Mr. Howard Mansfield.

71 Shigaraki jar. Ovoid with a flat unglazed foot, high shoulder, short wide neck, and thickened rounded lip. Coarse grey clay of rough surface. The glaze is an opaque pale sage-green, crackled and with a brilliant lustre, one face of the jar being left undisturbed in this glaze, except that the neck above it shows a strip of grey glaze, also crackled; the body elsewhere is curiously splashed, with the seeming carelessness of a remarkable precision, in representation of a raging fire in the fields,—the varying reds blended with smoke and exhibiting a fiery metallic lustre.

H. 7 inches. *Loaned by* a collector.

72 Shigaraki jar. Ovoid, the clay grey and of porcellanous resonance, its covering glaze a mirror-black of great brilliancy with a lustre of rainbow iridescence.

H. 8½ inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

73 Shigaraki jar. Ovoid with flat foot, short cylindrical neck, and full lip. Covered with a glaze of pale tomato-red, with patches of more intense colour, some of which are characterised by a bright metallic lustre, while a part of the shoulder, neck and lip show a sort of *fouetté* splashing of grey glaze with incipient verdigris fleckings.

H. 7½ inches. *Loaned by* Mr. Samuel Colman.

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74 Iga jar. Three looped handles in double; hard clay. Dark brown glaze with splash of golden amber.

Loaned by Mr. Harold G. Henderson.

75 Shino-Oribe hand-warmer. Daruma shape. Thick, heavy pottery of a slate-grey hue, glazed in a rich and brilliant chromatic splash with pearl grey, turquoise green, deep red, white, and brownish cream, all the glazes crackled,—here and there a streak of lustrous, evanescent metallic sheen,—supplemented by hatch and pencillings in black.

H. 8½ inches. D. 9½ inches. *Loaned by* Mr. Samuel T. Peters.

76 Shino-Oribe *hibachi* (fire bowl). Low, squat lobar body, with metal-bound mouth; on three rudimentary feet. Greyish-brown stoneware, the bulbous lobes glazed in a grey-white with brownish tinge and crackled. An overlap displays a wealth of brilliant colour in deep, rich notes of red, blue and green, variously intermingled, emphasised and softened, revealing numerous tints, hues and shadings, and crackle, and carries a line of bosses over which the glazes thin out somewhat, parting with some of their colour and adding to the prominence of this studding.

H. 6¼ inches. D. 12 inches. *Loaned by* a collector.

77 Shigaraki *hibachi* (fire bowl). A globular jar on three button-feet; wide mouth. The shape and colouration originated in ancient days in a Japanese fancy to imitate or represent the form and colour of a bonbon taken to Nippon by the Dutch. The glaze is in broad splashes of grey white, pearl grey and grey blue, in various shadings, and particularly in the *shu*, or brilliant sealing-wax red, the grey and the white glazes having a bold crackle.

H. 7¾ inches. D. 9½ inches. *Loaned by* a collector.

78 Tsushima water jar. Ovoidal, expanding freely from a deep circular foot. Reddish-brown clay, the exterior surface surrounded by a sequence of wavy longitudinal incised lines, divided into four series by latitudinal incisions. Over this is flowed a white enamel glaze, which is a deep white in the incisions and where thin takes a pink tone from the ground colour.

H. 7¼ inches. *Loaned by* Mr. Samuel T. Peters.

79 Shino-Oribe tripod flower dish in teakwood stand. Shallow form; brown clay. Brilliant crackle glaze of glowing red, fused with a soft, captivating, pale malachite-green, with baffling turquoise suggestions.

H. 5½ inches. D. 10¼ inches. *Loaned by* Mr. Samuel T. Peters.

80 Kenzan cake tray. Square and shallow. Pottery of porcellanous consistency, the interior glazed in a grey and cloudy white, lightly crackled, over a glaze decoration in yellow, red, pale blue, bright green, brown, and a touch of mauve, pic-

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turing a waterside with trees and grasses and a web-footed bird on the shore. The rim and lower edges of the sides are glazed in a brown black, the interior with some pale blue washes and a long inscription which occupies almost the whole surface of the bottom. Made in Iriya, Yedo.

Six and one-half inches square.

Loaned by Smithsonian Institution. (Freer Collection.)

81 Oribe water bowl. Flower shape; grey pottery. Both exterior and interior have a thin glaze, lightly crackled, of dark grey-brown, covered with a thick *shu* (sealing-wax red) glaze, also crackled.

H. 4 inches. D. 8¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

82 Shigaraki bowl. In the crumpled, indented, eccentric formation of a tree fungus, modelled on three rudimentary feet, the exterior surfaces rough and grey and crinkled in representation of the texture of the fungus, and in different places showing grey white as of mould, dull red, and grey blue; elsewhere a polished black mottled with a brownish white, and again red and turquoise green. The interior is splashed with the same glazes in greater expanse, and often crackled, and most conspicuous among them here is the Japanese *shu* colour, or "sealing-wax red."

D. 8 inches. *Loaned by* a collector.

83 Ofuke bowl. Bell-flower shape, covered with a thin red-brown glaze, after which there comes a veritable abundance of decoration in glaze colour. On the outside a *café-au-lait* glaze of creamy quality, crackled in dark brown, is overspread with a rich, mottled seal-brown, which in turn bears plentiful and variegated trickling splashes. The interior displays a mingling of splashed glazes, and besides a close crackle shows a larger one of erratic ramifications. In the bottom of the interior the glazes have been allowed to form a small pond or puddle.

H. 4¼ inches. D. 10½ inches. *Loaned by* a collector.

84 Oribe vase, with a short neck and bulbous shoulder, and an upright loop handle. Mystical, multicoloured glaze, in fleckings and splashes of purple red, mauve, deep rose, and dark green.

H. 8 inches. *Loaned by* Mr. Howard Mansfield.

85 Bizen vase. *Tsuzumi*-shape, with elephant-head hook handles, and exhibiting rich blacks and lustrous mahogany tones of a soft, enticing gold and silver iridescence. The curious surface has in places the appearance of the mottled patina and lucent incrustations attaching to bronzes inhumed not too long and subsequently freely handled and caressed. On the foot an impressed mark within an incised circle.

H. 8 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

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86 Imari vase. Baluster shape on a circular foot, with sloping shoulder, short neck, and inverted lip. Light pottery covered with a mingled grey-white and brown crackled glaze; the body showing a delicate lacquer repair in tones of oxidized silver with the surface of ancient metallic mirrors.
H. 11 inches. *Loaned by* Mr. Howard Mansfield.

87 Satsuma bottle. Oviform, resembling the graceful gallipot, with lightly spreading foot and a single expansion in its short neck, which is finished with a metal lip. On one face a single pine tree, lightly pencilled in a greenish brown glaze of low tone over a brown crackled glaze.
H. 11¼ inches. *Loaned by* Mr. Samuel T. Peters.

88 Yatsushiro vase. Province of Higo. *Unkaku* decoration, with a crackled celadon glaze. The vessel is in the form of an elongated hopper springing from or resting upon a low circular jar. Glazed in greenish grey and light sea-green.
H. 10 inches. *Loaned by* Mr. Samuel T. Peters.

89 Satsuma vase. Tall *zundo* (cylindrical) form, with a wavering incline; heavy stone-weight pottery of dark brown clay, glazed in a lustrous black and a dark green of jungle shadows, veined with olive yellow twig-lines and greenish white streaks and patches, as of indeterminate trees and leaves, or sunlight reflections. These "twig-lines" are sometimes characterised as "earth-worm marks," so variable are they.
H. 10 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

90 Satsuma vase. *Zundo* (cylindrical) form. Greyish brown stoneware, covered with a lustrous *truité* glaze in the pearly grey and yellowish or creamy brown tones of the Satsuma productions. The decoration, in the style of ancient Chinese drawings of the T'ang dynasty, is engraved in the paste, at once with a fine precision and a bold freedom of execution.
H. 10½ inches. D. at base, 5½ inches.
Loaned by Smithsonian Institution. (Freer Collection.)

91 Shiro-Bizen flower-holder. Cylindrical, in the form of a section of bamboo trunk, hollowed and surrounded by thirty small bamboo stems in vertical position, bound together by interlacing cords. Near the top of one side a small bunch of similar stems, half length, is attached for ornament. All covered with a grey-white or drab glaze, with darker brownish patches.
H. 10¼ inches. *Loaned by* a collector.

92 Satsuma jar. Tall, inverted pear shape, flaring at the foot; the neck short and expanding. Greyish brown clay, thick and very heavy; the glaze a variable purplish brown taking in places an aubergine hue, and extending to the foot and

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the interior of the neck. Over this glaze, on the shoulder, is a thin mirror-glaze of rich black mingling with one of powdered tea colour, these being allowed to run in rills or streamlets of greater or less length down the body.

H. 14¾ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

93 Satsuma flower vase. Old Japanese bronze form; two grotesque-head looped side-handles. The whole covered with a creamy grey or brownish grey crackled glaze, both exterior and interior and under foot: one face decorated under the surface glaze with a tall, blossoming peony in a dark, blackish green tone with dull blue spots.

H. 12 inches. *Loaned by* Smithsonian Institution. (Freer Collection.)

94 Karatsu vase. Oblate spheroidal body on a bold circular foot, the flattened shoulder or pole curving into a narrow, short neck which terminates in a flanged and lightly everted lip. Dense, heavy stoneware of dull brownish red or dark jasper hue, coated with a variable creamy-brown and soft grey *hakeme* glaze (*truité*).

H. 15 inches. D. 13½ inches.

Loaned by Smithsonian Institution. (Freer Collection.)

95 Tall decorated Satsuma jar. Ovoidal with flattened shoulder, short, full neck and lightly flaring lip. Varicolored decoration with a predominance of black embellished with gold. The black glaze sweeps in broad, swirling cloud bands about the body, its surface one of dull lustre. Intermediately the body is encircled by belts of the multitudinous wave motive, the wave lines executed in deep blue glaze so generously applied as to effect a tangible relief, on a cream-yellow ground most minutely crackled. Disposed both among clouds and waves are large chrysanthemum flowers, with leaves and buds, in pale turquoise, leaf-green, vermilion, white, bright blue, pale aubergine running toward brown, light yellow, and gold.

H. 16 inches. *Loaned by* Mr. Samuel T. Peters.

96 Tea bowl. Irregular shape. Reddish pottery. Pinkish and grey glaze. Impressed mark of Setosuke.

Loaned by Mr. Howard Mansfield.

97 Tea bowl. White Yamashiro clay. Pinkish glaze. Impressed mark of Dohachi.

Loaned by Mr. Howard Mansfield.

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98 Tea bowl. Cylindrical shape. Reddish brown pottery. Silver grey glaze with greenish tint. Impressed mark of Yōso.

Loaned by Mr. Howard Mansfield.

99 Bizen *sake* bottle. Hard stone-ware. Metallic lustre glaze; grey and leaf-brown. Impressed mark.

H. 8⅜ inches. *Loaned by* Mr. Howard Mansfield.

100 Water jar. Kiyomizu. White clay. Ivory-white glaze, stained with brown cloudy effect.

H. 6 inches. D. 6 inches. *Loaned by* Mr. Howard Mansfield.

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